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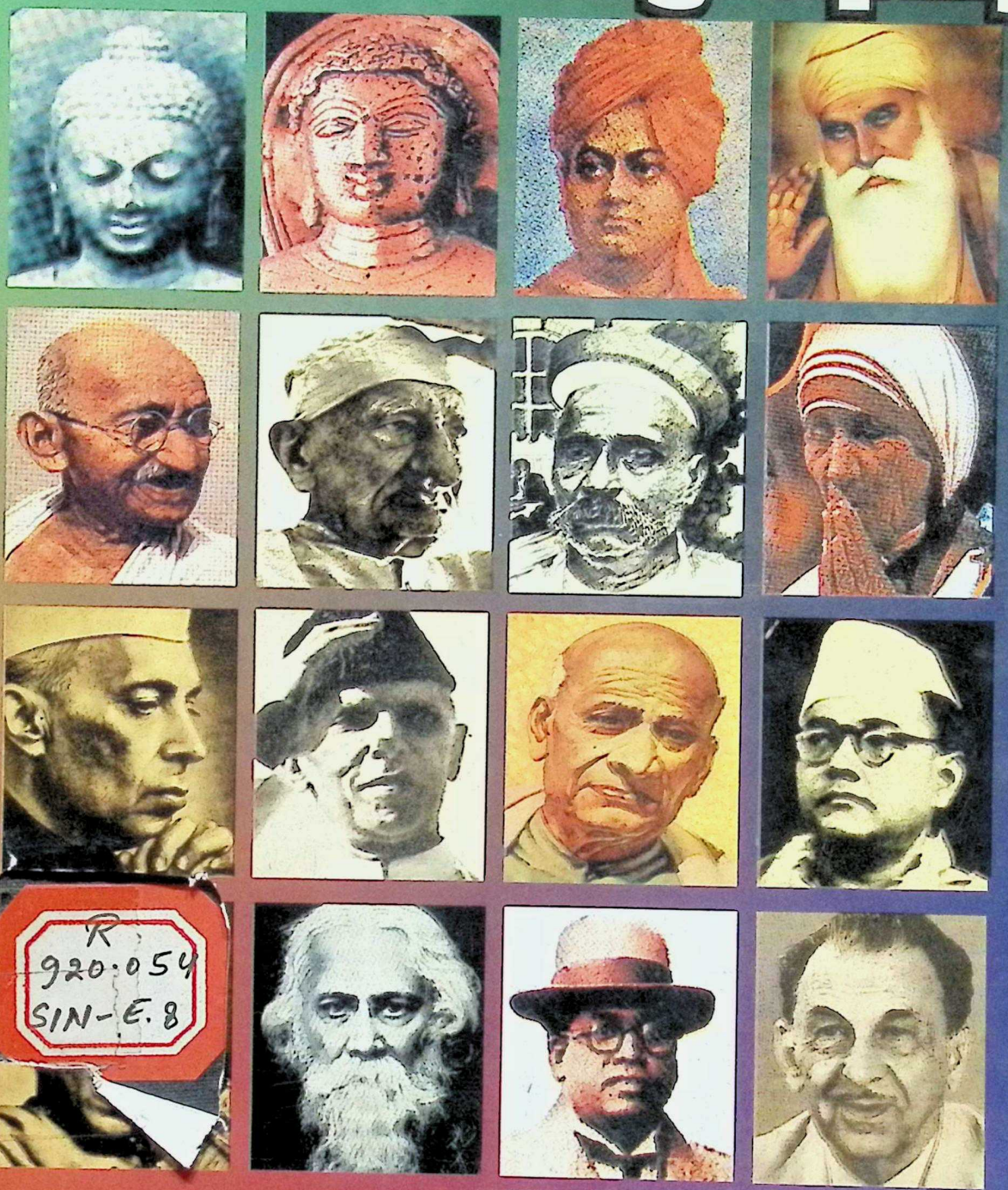
Encyclopaedia of The Indian Biography

VOL 8



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This multi-volumes "Encyclopaedia of the Indian Biography" is a pioneering attempt of learned scholars to bring together not only the prominent historical and mythical personalities of India but also provide a lavishly illustrated details about the biographical analysis scientists, philosophers, social activists, politicians, artists, writers, poets, novelists, educationists, freedom fighters, spiritual teachers, religious reformers, mystics, and saints, from beginning of civilization to present day in alphabetical order from A to Z. We have tried to bring all leading Indian leading personalities of various dimension in this Encyclopaedia, though several biography of Indian personalities has been published in limited approach. In our opinion, it is the first comprehensive Encyclopaedia of Indian biography.

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गुरुकुल कांगड़ी विश्वविद्यालय
विषय संख्या आगत नं०
लेखक SINGH, NAGENDRA IC.
शीर्षक ENCYCLOPAEDIA OF
the INDIAN Biography
Vol. 8th T-Z.

दिनांक	सदस्य संख्या	दिनांक	सदस्य संख्या

आदि

ISBN 81-7648-096-7 (for Vol.8)
ISBN 81-7648-088-6 (for set)

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Vol. - VIII
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5, Ansari Road, Darya Ganj
New Delhi-110 002

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Published by
S. B. Nangia
A.P.H. Publishing Corporation
5, Ansari Road, Darya Ganj,
New Delhi-110002
☎ 3274050
E-mail : aph@mantraonline.com

ISBN 81-7648-089-4 (For Set)
ISBN 81-7648-096-7 (For Vol. VIII)

2000

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920.054
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© Editor

Typesetting at
NEW APCON
25/2, Panchsheel Shopping Centre,
New Delhi - 110 017
☎ 6490802
6494336

Printed in India at
Efficient Offset Printers
New Delhi-110 035

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ENCYCLOPAEDIA OF THE INDIAN BIOGRAPHY

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Events in recent decades have underscored the need for major reference work that provides immediate access to the great Indian history makers. This multi-volumes "*Encyclopaedia of the Indian Biography*" has been designed to meet that need.

This encyclopaedia is a vast collection and compilation of the biography of more than 4000 leading Indian personalities from the beginning of civilization to present day. Although several biographical works have been published in India and abroad but none of them is able to produce such a vast informative biography of prominent Indian personalities from ancient time to present day.

The entries included in these volumes cover a wide range of competent surveys of biography written by the contributors. It hardly needs to be stressed that a biography is neither a mere exercise in literature nor a branch of history. It is a part of literature as well as a part of history, if only it is based on well-ascertained data and presented in an objective manner, as far as practicable.

It is true that the art of biography writing has undergone radical changes since the days of the classical writers. Understandably enough, the approach and treatment of a biography of today are basically different from those adopted in the ancient and middle ages. A modern biography, unlike the one conforming to the classical pattern, is not didactic in approach and does not aim at "teaching a lesson," magnifying some definite norm of conduct. It is not surprising that a standard biographical work of to-day does not rule out the demands of artistic and imaginative presentation primarily with a view to ensuring its readability.

In the case of India, a survey of the origin and growth of biographical writing in various regions and written in the language prevalent in a particular region, such as has been attempted in a process which is yet to reach its stage of finality. A modern biography, with pretension to be regarded as a work of history, is permitted to be largely subjective in approach and artistic in presentation.

In spite of the basic limitation, it will be improper to brush aside ancient and pre-modern biographies of India as wholly irrelevant for purposes of historical investigation. In more ways than one, they project the age in which these were written, its beliefs, cults, conventions and social concept. It is possible to discern in the entangling mass of conventional jargons and literary flamboyancy the outlines of historical import, however dim, within the limits of a given period. The entries published in these volumes trace with clarity and in alphabetical order from the beginning of civilization to present day with critical and balanced assessment of their merits and limitations. These volumes are a competent reference book for those interested in the development of a significant of Indian biography.

Entries in the encyclopaedia are alphabetically arranged, strictly letter by letter. In order to make use of the specialized expertise of individual scholars while ensuring that all aspects of biography were fully covered. To guide readers from one entry to related discussions elsewhere in the work, there is extensive system of cross references within the entries.

This multi-volume Encyclopaedia is edited under the chief editorship of reputed orientalist Nagendra Kr. Singh.

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PREFACE

Events in recent decades have underscored the need for major reference work that provides immediate access to the great Indian history makers. This multi-volumes "*Encyclopaedia of the Indian Biography*" has been designed to meet that need.

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The entries included in these volumes cover a wide range of competent surveys of biography written by the contributors. It hardly needs to be stressed that a biography is neither a mere exercise in literature nor a branch of history. Biography is a part of literature as it is a part of history, if only it is based on well-ascertained data and presented in an objective manner, as far as practicable. In other words, a biographical work may be categorized, for practical purposes, as a historical biography if it meets the demands and fulfils the attributes of history.

Biography, which focuses on a single person, is a form of history from the historian's point of view, while history which deals with nations or groups of people, is a compound of numerous biographies when viewed by the biographer. Biography is as much a part of literature, as it is of history -- it is literature in so far as it recreates the life of the person it is concerned with; it is history when it purveys details of his life. Sir Winston Churchil's biography of his ancestor, First Duke of Marlborough, is an excellent literary creation; at the same time it is a valuable history of Britain as well as of Europe during the War of Spanish Succession (1701--1714). In any case both biography and history are closely related with each other.

The genesis of biography is as old as that of history. The story of Noah or of Joseph in particular on account of its length is the prototype of modern biography. Same is our '*Ramopakhyana*,' the nucleus of the Ramayana. Though such old examples belong more to the realm of literature than to history. The historians rarely brush them aside in view of the fact that they contain materials relating to a given time and space.

An early attempt of writing biography may be found in the sketches of the contemporaries such as Pericles and Sophocles by Ion of Chios (fifth century B.C.). A later and more mature example in this regard has been left by the Chinese historian, Ssu-ma Chi'en (145B.C. -- 85 B.C.) in his *Shih-chi*, which contains life-sketches, animated by anecdotes and dialogues, and arranged according to character-occupation types, such as 'maligned statesmen',' rash generals' and 'assassins'.

A further development of the art of biography took place in Greece and Rome in the first and second centuries of the Christian era. The *Lives of the Noble Grecians and Romans* by the Greek Plutarch (50A.D.--125A.D.) and the *Annals*and the *Life of Agricola* by the Roman Tacitus (55A.D.--120A.D.) can be regarded as the best specimens of historical biography that the ancient world produced. Of a lesser stature is the Roman historian, Seutonius Tanquillus

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(75A.D.--160A.D.), but his work, *The Lives of the Caesars*, covering the period from Augustus to the Flavians presents an admixture of character-sketch and chronological narrative and is, thus, an early precursor of modern biography.

The most famous historical biography of the early mediaeval Europe came from the pen of Einhard (770A.D.--840A.D.), a clerical, a friend and an official of the greatest monarch of his times, Charlemagne. His *Vita Karoli Imperatoris* ('Life of Charlemagne'), based on a living relationship, is valuable for the wealth of details and is indispensable for the reconstruction of the history of the reign of Charlemagne.

It is true that the art of biography writing has undergone radical changes since the days of the classical writers. Understandably enough, the approach and treatment of a biography of today are basically different from those adopted in the ancient and middle ages. A modern biography, unlike the one conforming to the classical pattern, is not didactic in approach and does not aim at "teaching a lesson", magnifying some definite norm of conduct.

It is not surprising that a standard biographical work of to-day, while broad-based on the research and integrity of orthodox scholarship does not rule out the demands of artistic and imaginative presentation primarily with a view to ensuring its readability. But then one cannot get away from the maxim that there is always a larger place for chronicle in a biography than creation.

A biography is not worth its name if it does not attempt first to reconstruct the life of an individual it chooses as its subject on the basis of unimpeachable evidence, and second to interpret and assess the impact of the personality on the age to which it belongs, or for that matter, the influence of the age and environs on the making of the individual whose life-style it delineates. It is an exacting task by any standard.

Like any other branch of literature, biography has passed through a long process of evolution. Such a process has necessarily varied from country to country, and from age to age. Its forms have been many and varied to suit the changing concepts of the age and the source of patronage behind the literary-cum-historical venture. The nomenclature of biography is, thus, found to have been applied indiscriminately to extensive objects--mythological, religious and even legendary, presented in a pronouncedly didactic or panegyric manner. It took many years for the proper attributes of biography to emerge and develop.

In the case of India, a survey of the origin and growth of biographical writing in various regions and written in the language prevalent in a particular region, such as has been attempted in a process which is yet to reach its stage of finality. A modern biography with pretension to be regarded as a work of history, is permitted to be largely subjective in approach and artistic in presentation.

It is only to be expected each entry records the obstacles that stand in the way of categorizing the earlier works of biography in any Indian language as strictly historical. In spite of the basic limitation it will be improper to brush aside ancient and pre-modern biographies of India as wholly irrelevant for purposes of historical investigation. In more ways than one, they project the age in which these were written, its beliefs, cults, conventions and social concept. It is possible to discern in the entangling mass of conventional jargons and literary flamboyancy the outlines of historical import, however dim, within the limits of a given period. The entries published in these volumes trace with clarity and in alphabetical order from the beginning of civilization to present day with critical and balanced assessment of their merits and limitations. These volumes are a competent reference book for those interested in the development of a significant of Indian biography.

It is inevitable in a treatise like the present one that biographical literature of a particular region or written in a particular language is

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marked by peculiarities of its own which often impart to it a distinctive character in some respects. The technique and expression too differ and for more than one valid reasons. But at the same time, one cannot fail to detect some commonness in the general approach, conformity to some general standard of presentation of approach. The advent of the Muslim rule led to some basic changes. Under the impact of Semitic outlook, even though the accounts continued to be largely panegyric, the chronicle element began to dominate the writings of the modern age that historical biography could free itself from the shackles of convention, traditionalism, proneness to exaggeration, personal prejudice and took on the character of serious history.

Entries in the encyclopaedia are alphabetically arranged, strictly letter by letter. In order to make use of the specialized expertise of individual scholars while ensuring that all aspects of biography were fully covered. To guide readers from one entry to related discussions elsewhere in the work, there is extensive system of cross references within the entries.

For the collection and compilation of this monumental project, I have taken support from the various sources like monographs, biographical notes, personal interviews, books and journals. I am thankful to all those scholars who have contributed valuable articles or information for this encyclopaedia. My sincere thanks are offered to the publisher who has kindly accept my manuscript and has generously allowed me to exceed the volume to treat the whole subject.

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T

Tagore, Abanindranath (1871 — 1951)

Abanindranath Tagore, born in Calcutta in 1871, was an eminent artist, a sensitive observer and a silent thinker.

Abanindranath was born in the Tagore House of Prince Dwarkanath at Jorasanko, Calcutta. His father, Gunendranath, was the youngest son of Girindranath, the second son of the 'Prince'. His mother, Saudamini Devi, was a strict disciplinarian in the family. Gaganendranath and Samarendranath were his elder brothers and his two sisters, Sunayani and Vinayini, were younger than him. Abanindranath was a nephew of Rabindranath and they understood each other perfectly and collaborated admirably. He married Suhasini Devi of the House of Raja Prasanna Kumar Tagore in 1889.

The artistic tradition in the family had its first efflorescence in the days of his grandfather who was a portrait and landscape painter. His father was a student at the Government School of Art. Watercolour sketches and architectural plans were his favourite pastime. The entire family used to take an active interest and participate in music, dance and dramatic performances.

But, the regimented life of Abanindranath in the custody of servants prevented him from deriving any direct inspiration from these environmental stimuli. The domination of servants and maid-servants made him essentially an introvert child.

This introvert nature, on the other hand, made him a sensitive observer and a silent thinker. Otherwise, insignificant aspects and phenomena of the world provided him the most pleasurable and enduring impressions. The sun-drenched castle, the moon-lit verandah, Padma Dasi working in the chequered shadow of the oil lamp or even the store-room with the old-fashioned obsolete articles wearing the look of a veritable fairyland or specially the dreamy apartment of 'Choto Pisima' (aunt) bedecked with most absorbing folk paintings of an amusing variety had always stimulated and overwhelmed the imagination of the child.

His later days at Champdani provided him another enchanting dreamland. The collection of beasts and birds, the elegant pieces of furniture, the delicate designs in the carpets and tapestries, the forms, shapes and the spirit of the vases and the dolls, the idle and busy scenes on the bank of the Ganges—all contributed enormously in the pictorial bent and essential imagery of his mind.

Besides attending the traditional drawing classes, Abanindranath fully utilised the paints of his father in his self-styled sketches. He used to model with flour-paste. He had tried his hand even at embroidery. At the age of nine, his sketches won him a presentation of a drawing slate from his uncle. He had some lessons in

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pencil drawing from Anukul Chatterjee, his class-mate in the Sanskrit College (1881-90).

Abanindranath's first formal training in pastel watercolour and life-study was under the private supervision of his Italian tutor, Signor Gilhardi. He attended the studio of Charles Palmer, an English painter, for instruction in oil paintings and portraiture.

But a few events changed the course of his plans to run a portrait studio on the Western style. He came across an illustrated manuscript on Krishna-Radhika. Almost simultaneously, he received a collection of Lucknow Kalm paintings and a few copies of Irish Illumination paintings of the Middle Ages. The affinities in the styles, the luminosity of colours, the delicate details and the compositional virtuosities of these paintings seemed to him great discoveries and he resolved to produce a few paintings in the identical decorative style. The result was the series of paintings on Krishna-Lila (1895), displaying a unique blending of both European and Indian styles.

Though Abanindranath already did some illustrations (1892-94) in his own books 'Shakuntala' and 'Kshirer Putul' and also in 'Chitrangada' of Poet Tagore, the Krishna-Lila series could be regarded as the first attempt on full-fledged paintings. E.B. Havell, the then Principal of the Art School, could foresee in the series, the potential and original painter that Abanindranath was.

He offered him the post of Vice-Principal of the School (1898), so far held by European alone. Under Havell's guidance he studied the Mughal and the Rajput schools of paintings most thoroughly. A remarkable change in his style and technique was immediately discernible as evident in the 'Ritu Samhara' series of 'Buddha Sujata' or in 'Vajra Mukut'.

During the era of Indo-Japanese cultural cooperation in the early years of this century, Abanindranath had occasion to learn the Japanese technique of painting from Taikwan. He, as usual, was able to assimilate the foreign technique easily and in a short time, thereafter, to evolve a purely personal version as demonstrated in the 'Bharat Mata' (1902).

But the dissolution of the decorative exuberance of the earlier days and the incorporation of an integral surface quality and a quality of space amply justified that the 'Omar Khaiyam' series (1906-08) should display the absolute integration and crystallisation of the Japanese from the technique.

Painter Abanindranath was established by now as a progenitor of a new national vocabulary in art as well as a pioneer in regenerating the decadent art and aesthetic scene in India. His wide recognition prompted his close admirers like Havell, Sister Nivedita, Sir John Woodroffe and others to establish the Indian Society of Oriental Art in 1907 with the subject of promoting the Abanindra-style on the national plane. Abanindranath was awarded the C.I.E. on the occasion of the Delhi Durbar in 1911.

During the Swadeshi Movement, Abanindranath was more interested in the cultural and aesthetic aspects of it, like music, drama and 'Swadeshi Mela'. But, he was opposed to any extremist idea of destroying things that were foreign. His was not a territorial or geographical nationalism. He never prided himself on being exclusively Indian in his world of creation.

On the contrary, he earnestly advocated that one should study, borrow and assimilate anything from any part of the world. He was, however, never obtrusive in his views. Like everything else, his nationalism was essentially a personal one. He could never, therefore, become a public figure.

Abanindranath, Gaganendranath and Rabindranath constituted a truly cultural institution of the time. Leading personalities of the East and the West were in frequent dialogue with them and the Joransanko House became a clearing house of new ideas and ideals of the time.

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It was there that the 'Vichitra Sabha' was founded in 1912 to foster a national aesthetic ideal by the positive display of a national atmosphere in living and in the environment. The national art treasures of Abanindranath here provided the materials to Coomaraswamy for his work 'Indian-Drawings'.

Abanindranath's early works along with those of his followers were exhibited in Paris and London in 1913 and in Tokya in 1919. But, his many-splendoured style and technique was an episode of the 1920's. His discourses as the Bageswari Professor of Art of the Calcutta University formed an anthology of rare aesthetic exposition unparalleled in its simplicity and information. His other books on art like the 'Banglar Brata', 'Bharatshilpe Murti', 'Bharatshilpa' or the 'Bharatshilper Sadanga'- all bear the imprint of his great depth, profundity and simplicity.

The 'nineteen thirties' revealed a magician in Abanindranath who had produced in the picture plane a symphony of line, form and colour, an achievement unusual by any standard. The structural and textual approach overwhelmed the predominantly literary propensities of the earlier days. The series of 'Masks' and the 'Still-lifes' are the eloquent examples of this. But the group of toys known as 'Katum Kutum' marks the logical culmination.

In 1942, Abanindranath graced the Chancellorship of the Visva-Bharati, Rabindranath's association with which kindled now and then the fond memories of his childhood days. These reminiscences in 'Apan Katha', 'Gharoa', 'Pathe Bipathe' and 'Jorasankor Dhare' have vivified and immortalised the life and time of his infancy, forming valuable source books for the contemporary social scene.

As a painter, Abanindranath was a pioneer in establishing India in the framework of an international world and he was the first Indian artist to earn an international reputation.

Abanindranath, as a teacher, believed in essentially a personal idiom and style. He championed the cause for individual freedom in creativity. His living gospel was that a teacher must ensure a congenial atmosphere and everything would take its own course. That is why, perhaps, his students like Nandalal Bose, Asit Halder, Suren Ganguli, Kshitin Mazumdar and many others could prove to be most worthy lieutenants to propagate and promote a contemporary Indian style of their own and they could also dominate the entire Indian horizon of the time. But this is, disappointingly again, the reason why Abanindranath failed to present us with a methodology of art teaching for the average students to come.

Abanindranath was equally great as a literary artist. The words here provided the pictures and imagery and represented likewise the delicacy of style. A blending of poetic emotion and artistic observation rendered the Abanindra genius supremely unique. He has given us a wealth of genuine juvenile literature.

Yet, Abanindranath is still the most ill and inadequately assessed personality of our time. Without the advent of Abanindranath, there would have been no modern age in painting. India could have earned no place whatsoever in the cultural map of the world today. This is where Abanindranath is supremely significant and historically a giant of giants.

Among Abanindranath's numerous published works my be mentioned: 'Sakuntala' (Adi Brahmo Samaj Press, Calcutta), 1895; 'Kshirer Putul' (Adi Brahmo Samaj Press, Calcutta), 1896; 'Rajkahini', Vol. I (Hitavadi Library), 1909; 'Bhutpatrir Desh' (Indian Publishing House), 1915; 'Nalak' (Indian Publishing House), 1916; 'Pathe Bipathe' (Gurudas Chatterjee & Sons), 1919' 'Banglar Brata' (Indian Publishing House), 1919; 'Khatanchir Khata'(Indian Publishing House), 1921; 'Chitrakshar' (privately printed), 1929; 'Rajkahini', Vol. II (Grantha Vihar), 1931; 'Budo-Angla' (M.C.Sarkar & Sons), 1941;

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'Gharoa' (Visva-Bharati), 1941; 'Bageswari Shilpa Prabandhabali' (Calcutta University), 1941; 'Jorasankor Dhare' (Visva-Bharati), 1944; 'Apan Katha' (Signet Press), 1946; 'Sahaj Chitrasiksha' (Visva-Bharati), 1946; 'Bharatshilper Sadanga' (Visva-Bharati), 1947; 'Bharatshilpe Murti' (Visva-Bharati), 1947; Masi (Visva-Bharati), 1954; Eke Tin Tine Ik' (M.C.Sarkar & Sons), 1954; 'Shilpayan' (Signet Press), 1955; 'Marutir Punthi' (Indian Associated Publishing Co.), 1956; 'Rang-Berang' (Abhyuday Prakas-Mandir), 1958; 'Chainbudor Punthi' (Indian Associated Publishing Co.), 1959; 'Abanindranather Kisor Sanchayan' (Abhyuday Prakas-Mandir), 1960. (For a list of translations in foreign and other Indian languages consult: Golden Jubilee Number: Journal of Indian Society of Oriental Art: 1961).

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Tagore, Devendranath (1817 — 1905)

Devendranath Tagore, born in Calcutta in 1817, was an eminent Bengali scholar and a leader of the Brahmo Samaj.

Devendranath Tagore, the leader of the Brahmo Samaj, came of the well-known Tagore family of Jorasanko, Calcutta. Devendranath's distinguished father, Prince Dwarkanath Tagore, a close associate of Raja Rammohun Roy in his various reform movements, was one of the most prominent aristocrat landlords of Calcutta, controlling a commercial firm known as *Messers*. Carr Tagore & Co. The Tagores, known as the Pireli Brahmins among the Hindu Community, were zealous patrons of art and culture.

Devendranath, the eldest son of his father, was born in Calcutta on 15 May 1817. His other two brothers were Girindranath and Nagendranath. Devendranath's early education began at Raja Rammohun Roy's Anglo-Hindu School. In 1831, he was admitted to the Hindu College. H.L.V. Derozio (1809-31), that brilliant young teacher of the Hindu College, had then left, but the spirit of liberalism which he had instilled in the boys was still there.

Devendrnath studied at the College for about four years and breathed the air of

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radicalism, but was never carried away by the spirit of Westernism. His later activities were marked by a balance of mind which was evident from the early years of his life. The period of his greatest contribution to the cause of the country was from the time of the foundation of the Tattwabodhini Sabha (1839) to the establishment of the Brahmo Samaj (1859). But, his zeal to work did not decline after that, though he became more concerned with one particular task, viz., organisation of the Brahmo Samaj.

Devendrnath was married to Sarada Devi of the Roychoudhuri family of Jessore. He was most probably fourteen when he married. His worthy sons made their mark in different fields of life. The most famous of them is of course Rabindranath Tagore.

Devendranath was brought up in affluence. At the age of eighteen a singular experience changed his mode of life. Sitting near his grandmother, who was on her deathbed, a strange thrill came over him. This was the beginning of his spiritual quest. "With the sense of joy and renunciation," Devendranath recalls in his autobiography, "I returned home at midnight. That night I could not sleep. It was this blissful state of mind that kept me awake. Throughout the night, my heart was suppressed with a new delight, radiant of joy." From that day Devendranath shunned all kinds of luxury. So great was his aversion that he used to avoid the banquets his father arranged at home and stayed out the whole day.

In his childhood, Devendranath came in contact with Rammohun Roy, the maker of modern India. The boy was highly impressed by his personality. His words rang in his ears and led him to forsake idolatry. In later life Devendranath chose as his friends and associates men like Rajnarayan Bose, Sibnath Shastri, Keshab Chandra Sen and Ramchandra Vidyabagish.

His sons's indifference to worldly matters became a source of worry to Dwarkanath. He directed his son to undertake to supervise his zamindary work, which he did and did well. Devendranath worked as an apprentice in Ramanath Tagore's Union Bank. In 1838, he was made assistant to Ramanath Tagore.

After the death of his father in 1846, Devendranath inherited the whole of his father's share of the property in addition to his own. But, Devendranath divided the inheritance of Carr Tagore and Company equally among his brothers. Within two years, unfortunately, the Company and the Bank went into liquidation. The Company had to close down its transactions on 31 December 1847.

At this critical time Devendranath showed remarkable calmness and honestly laid before the creditors the state of the Company. Impressed with his honesty the creditors on authrorised him to look after the work of the Company in liquidation. Within eight years, Devendranath and his brother Girindranath paid off all debts. The trust property of the Tagores was thus saved. Devendranath's efficiency in handling practical matters was unquestionable.

A zealous patriot, Devendranath founded a Society called Sarvatattwadipika Sabha in 1832 for the propagation of the Bengali language, with Ramaprasad Roy as its President. He himself became its Secretary. The historic Tattwabodhini Sabha, which largely shaped opinions and ideas of modern Bengal, had its humble beginning in the Sarvatattwadipika Sabha.

In 1839, the Tattwabodhini Sabha was established by Devendranath at his house. It was founded with the object of disseminating the pure religion of the Vedas through the medium of Bengali. Though originally meant for discussing religion, the Sabha's influence over the minds of the young liberals was far-reaching. Many distinguished men became its members.

It helped to dispel the gloom of conservative practices, inspiring at the same time a deep respect for the abiding values of

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the country's culture. Rammohun's Brahmo Sabha at that time was on the verge of extinction. Devendranath took charge of it and ultimately merged it with his Sabha in 1843.

In order to propagate its ideals, the Sabha extended its activities. It started a school (1840) with Akshaykumar Datta, the well-known writer of Bengali prose, as one of its teachers. The Pathasala followed its own curriculum with particular emphasis on the native culture. The Pathsala however had to be closed down in 1848 after the fall of Carr Tagore and Co.

What the Pathsala could not do during its short existence, the *Tattwabodhini Patrika* did for half a century. It started with Akshaykumar Datta as its Editor at a time when Bengali prose was yet in its infancy. It had a strong Paper Committee Men like Iswarchandra Vidyasagar, Rajnarayan Bose, Anandakrishna Bose and Rajendranlal Mitra who were its members.

Although Devendranath was specially in favour of publishing articles on religious subjects, the paper published articles on a variety of subjects, e.g., mass education, proselytisation, prohibition, physical culture, oppression of the indigo planters, and Government laws and measures. The journal's liberal outlook won the admiration of the youth of Bengal.

The Tattwabodhini Sabha was abolished in 1859. Side by side Devendranath involved himself in other activities also. Those were the years of his fight against the proselytising activities of the Christian missionaries. He joined hands with the Dharma Sabha leader, Raja Radhakanta Dev, and established the Hindu Hitarthi Vidyalaya in 1846 in order to counteract the wave of anti-national and anti-Hindu education. Bhudev Mukhopadhyaya worked for sometime as its Headmaster.

Devendranath's contribution to political awakening too was considerable. On 14 September 1851 he, along with others, revived the Landholders' Society under the name of the National Association. He became its Secretary. Within two months of its formation another Association—the British Indian Association-was established with a view to promoting the improvement and efficiency of the British Indian Government by every legitimate means in its power and thereby advancing the common interests of Great Britain and India and ameliorating the condition of the native inhabitants of the subject country. In 1854, Devendranath resigned the post of its Secretary to accommodate other persons. During his tenture of office he gave the Association an all-India character.

His religious pursuit had its own line. In 1843, Devendranath formally renounced the idolatrous practice and took initiation in the Brahmodharma according to the rites of his own formulation. His conviction in the infallibility of the Vedas was gradually shaken as a result of certain incidents. On behalf of the Tattwabodhini Sabha he sent home Pundits to Benaras to make a thorough study of the Vedas.

He prepared his book 'Brahmadharma' (1849) with the help of these Pundits and in obedience to his own inner light. He had before this a firm conviction in one God and thus he joined the Hindu Theophilanthropic Society (1843) founded by Kissorychand Mitra. The Society aimed at the extermination of Hindu idolatry and the dissemnination of sound and enlightened views of the 'Supreme Being'.

His contact with the liberal thinkers of his time through the Society for the Acquisition of General Knowledge (1838), of which he was a member, paved his path of independent philosophical speculation. He ultimately renounced monism totally and came to believe in a dualistic interpretation of God. He intensively studied philosophical systems of Europe.

Descrates and the Scottish Intutionists as well as Kant, Fichte, Victor Cousin and Francis Newman were specially his subjects of study. After 1859, he gave his whole-hearted effort to the organisation of the Brahmo Samaj. In 1856,

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he undertook a journey to the Himalayas to meditate upon the Supreme Being in solitude.

Towards the end of 1864, Keshab Chandra Sen, his dear disciple, parted with him. Though a Brahmo in faith, Devendranath never dissociated himself from the Hindu Society. He contented that the traditional institutions should not be destroyed, but better ones should be introduced to replace them. He was an advocate of women's education and a supporter of widow marriage.

Once a member of the Hindu College Governing Body, after the death of his father, Devendranath was associated with many organisations. The land he purchased at Bolpur developed into a 'Brahmacharyashrama' which he lived to see. But, its later development into a world-renowned university at the hands of his illustrious son, Rabindranath Tagore, took several years after Devendranath Tagore's death, which occurred on 19 January 1905.

A staunch nationalist, Devendranath abhorred European company. He was not rewarded with any official titles naturally, but his deeply attached friends and disciples called him 'Maharshi' with reverence and gratitude.

Devendranath Tagore wrote a good number of theological pamphlets on Brahmoism. A list of his more important books is given here: 'Bangala Bhashay Sanskrita Vyakaran'; 'Vedantic Doctrine Vindicated', 1845; 'Brahmadharma', Vols. I & II, 1850; 'Atma-tattwavidya', 1774 Saka, 1852; 'Brahmadharmer Mat O Biswas', 1782 Saka, 1860; 'Brahmadharmer Vyakhyan,' Vol. I, 1783 Saka, Vol. II 1788; 'Brahma Samajer Panchavimsati Vatsarer Parikshita Vrittanta', 1786 Saka; 'Devendranath Thakurer Swarachita Jivancharit', 1898 B.C.

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Tagore, Dwarkanath (1794 — 1846)

Dwarkanath Tagore, born in Calcutta in 1794, was Bengali nationalist aristocrate.

Dwarkanath belonged to the Jorasanko branch of the Tagore family which built its home at Pathuriaghata after the battle of Plassey. His grandfather, Nilmoni, built a new home at Joransanko in 1784 and removed his family there. Previous, to that he had accepted employment under the East India Company and acquired some landed interests. The family was, thus, in a state of affluence.

Nilmoni left two sons, named Ramlochan and Rammoni, who married two sisters. Ramlochan had no sons, while Rammoni was blessed with one in 1790. When a second son was born in 1784 to the latter and his mother happened to die soon after, the task of bringing him up fell on Alaka Devi, the surviving sister and wife of Ramlochan. That son was Dwarkanath. By a family arrangement he was adopted by Ramlochan and, in consequence, the foster-mother attained the status of legal mother.

Dwarkanath was a gifted boy and attended to his lessons with zeal. As was the custom in those days, he took lessons in Arabic and Persian in the first instance. This was supplemented by a course in English at the school run by Sherbourne in the neighbourhood. Somewhat precocious, Dwarkanath anticipated that with the East India Company in charge of the administration of the country, a greater mastery over English was essential for a position in life.

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Prompted by this feeling, he brushed up his English under the guidance of the Rev. William Adams, J.G. Gordan and James Calder. He rounded it off with a study of Law under the guidance of Cutler Fergusson to equip himself for the career he was preparing himself for.

Dwarkanath thus, equipped himself for a life of close contact and active co-operation with the East India Company and the Merchants from the United Kingdom. His accomplishments soon secured him the post of Sheristedar of the Collector of Twenty-four Parganas in 1818.

His services were so much appreciated by his superior officers that he was soon given a promotion in 1829 to the post of the Dewan of the Board of Customs, Salt and Opium. The same year he founded the Union Bank in Calcutta which thrived well under his fostering care.

He, however, soon discovered that the restrictions imposed by his office were not allowing him full scope for the exercise of his talents. Having an acumen for business enterprise, he itched for opportunities for more extensive commercial enterprise. With the withdrawal of the Charter to the East India Company, permitting trade activities in 1833, new oppoitunities on this line were thrown open to private enterprise.

Dwarkanath took full advantage of this favourable development to try out his talents in this field. So, he resigned from his post under the Company in 1834 and in the same year he opened a business firm under the name Carr Tagore & Company, with European friends as partners. The firm prospered so well under his efficient administration that it earned him huge profits. It established branches in different places in the country and used to deal in sundry items, of which the principal commodity was indigo.

Dwarkanath's unbounded energy did not permit him to rest on his oars even after such substantial achievements. His inventive mind looked for openings in new fields for the expansion of his activities. He started a sugar factory at Ramnagar and a silk factory at Kumarkhali.

He founded the Bengal Coal Company and started extraction of coal at Ranigunge, the first venture of its kind in India. He also exploited the steam engine by the help of tugs, by founding the Steam Tug Association in 1837. He also set up a dock at Kidderpore for the repair of ships. He thus became a pioneer in some new types of industrial and commercial undertakings.

Despite the exactions of such vigorous professional life Dwarkanath, found time enough to devote himself to welfare activities also. In these matters, he was drawn close to Rammohun Roy, though more than twenty years his junior, by the affinity of spirit. They were together able to persuade the then Governor-General Lord William Bentinck to prohibit the rite of self-immolation of Hindu widows on the funeral pyre of their husbands known as *Suttee*.

He encouraged the spread of English education and took an active part in the movement that led to the fouding of the Hindu College in 1817 in Calcutta which threw open the door of English education to the public. He also encouraged the teaching of the Western system of medicine and personally bore the expenses of two young men for medical education in the United Kingdom. His efforts also went a long way in persuading the Government to establish the Medical College in Calcutta in 1835. He donated liberally to different charities.

His benevolence also found satisfaction in providing grand parties in his garden house in Belgachia, which were attended with enthusiasm by the elite of the society including his numerous European friends. These parties were looked forward to as important social events and would make headline news in the newspapers of those days. His charities and his parties together with his Princely style of living earned him the epithet 'Prince'.

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Dwarkanath's unbounded energy also found expression in other fields. Discovering the potency of journals as an instrument for shaping public opinion, he interested himself in journalism. He acquired for this purpose a major share in the *Bengal Harkara*, which was one of the leading journals of Calcutta in those days. Eventually, he became involved in a movement pleading for the freedom of the Press in which he got active support from his European friends.

A public meeting was called in the Town Hall of Calcutta to plead for this, in which he played a major role. As a consequence, the then Governor-General, Sir Charles Metcalfe, withdrew the restrictions imposed on the Press. This success was celebrated by a dinner in the same Town Hall in 1838, in which a toast was proposed for Dwarkanath in appreciation of his contributions to the same.

Though he generally entertained friendly feelings towards the Government, his patriotic feelings never failed to induce him to register protests against Government measures which were like to affect injuriously the interests of his countrymen. An example in point was his agitation against the policy of the Government to resume Takhiraj lands.

He did not hesitate to express his resentment against the efforts of "a Christian Government which prided itself as the most civilised nation in the world" to take away "what had been given by the Muslim rulers for the encouragement of learning and religion".

Dwarkanath was married to Digambari Devi, daughter of Ramtanu Roy Choudhury of Narendrapur in Jessore district, in 1815. The marriage was blessed with several children, of whom the eldest son Devendranath attained a considerable degree of prominence. His wife died in 1839.

At this stage Dwarkanath had a attained through his achievements immense popularity, both among Europeans and Indians, the measure of which was clearly borne out by the ovation given to him on the eve of his departure to the United Kingdom on 9 January 1842. The citizens presented him a written address which extolled his many qualities of head and heart and expressed the hope that he would be given a grand reception in the United Kingdom.

The hope was more than fulfilled. Dwarkanath was accorded a reception on a scale which even high political dignitaries of a foreign country could hardly dream of. Queen Victoria granted him an interview. The Lord Mayor of London gave a banquet in his honour. In Scotland, he was received with even greater fervour. The citizens of Edinburgh bestowed on him "the freedom of the city" in a pompous ceremony.

Dwarkanath returned home in 1843 to go back again to England in March 1845 to stay there indefinitely. He had hardly settled there for a life of leisure in Surrey when death overtook him on 1 August 1846.

The above account of his career would more than demonstrate that Dwarkanath was one of the greatest Indians of the nineteenth century. His intellectual powers, business acumen, unbounded energy, progressive outlook and benevolence earned him the universal affection of the people.

After Rammohun, he evidently came to occupy the position of the greatest eminence among Indians. His impartial conduct made him equally popular, both among Indians and among Europeans. His honesty and integrity earned him high praise. A patriot to the core of his heart, he never gave up the Indian style of living. Even during his sojourn in the United Kingdom he never discarded his Indian dress and always preferred to smoke in the Indian way through his hobble-bubble. This evidently shows that he won the heart of his European admirers, not through sycophancy but by his high moral qualities.

A general estimate of the character of this great man will be available in the appreciation recorded in the "Address Voted at the Meeting

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of the European and Native Citizens of Calcutta" on the eye of his departure to the United Kingdom. After referring to him as an "ideal representative of the native gentlemen of India," it spoke of his "unwearied benevolence, upright conduct as a man in all the relations of life" and his "work of charity without reference to caste, colour or creed." In fact, he distinguished himself with such grand achievements and high moral qualities that he is easily marked out as the leading Indian of his day.

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Tagore, Dwijendranath (1840 — 1926)

Dwijendranath Tagore, born in Calcutta in 1840, was an eminent nationalist poet and writer.

Dwijendranath was born on 11 March 1840. He came of the famous Tagore family of Jorasanko, Calcutta, and was the eldest son of Maharshi Devendranath Tagore. He had the opportunity of learning Sanskrit thoroughly from the noted Sanskrit scholar Ramnarayan Tarkaratna. It is due to his teaching that Dwijendranath acquired a fascination for Sanskrit literature at an early age.

Afterwards, he joined St. Paul's School, from where he passed the Junior Scholarship examination. He was then transferred to the Hindu College (later, Presidency College). Here he did not continue long and left the College some time before the Sepoy Mutiny. He had as his classmates Raja Pyari Mohan Mukherjee of Uttarpara and Mr.Justice Ramesh Chandra Mitra.

The genius of Dwijendranath found free play in diverse channels, often seemingly contradictory. Mathematics and drawing were to his liking and he cultivated both with equal fervour for a long period. Dwijendranath began to compose Bengali poems from his early days. His first complete poetical work, a translation of Kalidasa's 'Meghdut', came out in 1860 and was highly appreciated. The style of the work was unique for the time. It attracted the attention of even Poet Madhusudan Dutta.

The Tagore-house of Jorasanko was the seat of *Swadeshi* culture. Cultivation of Bengali was one of its main features. Dwijendranath was inspired by this family tradition and in him we find its full expression. The spirit of "Swadeshi" permeated all his works.

Dwijendranath cultivated Brahmo theology from his early youth. The Calcutta (later Adi) Brahmo Samaj provided him a suitable platform for propagating his original

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views on this subject. His theological lectures were delivered in Bengali and subsequently published in book form. A life-long votary of Bengali literature, his works in prose and verse were many and varied. His first original poem 'Swapnaprayana' (1875) was unparalleled in its theme and style.

Dwijendra's patriotic zeal and fervour found a suitable outlet in the Hindu Mela of Naba Gopal Mitra. His advice was frequently sought for the Mela. He guided the Mela from behind the scenes at its initial stage. Later on he came to the forefront and took part in its annual functions. He also participated in the meetings of the National Society, which was the Executive Body of the Mela.

Dwijendranath presided over the annual function of the Hindu Mela in 1876. He had also previously served the Mela as Secretary. Patriotic songs for the Mela were composed by him. He also composed Brahma Sangeet (devotional songs). He is credited with having introduced *Swaralipi* (musical notation) in Bengali songs.

Dwijendranath served the Brahmo Samaj in different capacities as Secretary, Trustee, Acharya and President. He was also the Editor of the *Tattubodhini Patrika*—the Samaj's organ, for a long twenty-five years, from 1884 to 1909. Previous to this, he edited the *Bharati* for seven years, since its start in 1877. The famous Bengali weekly, the *Hitabadi*, owed its name and, according to its first Editor, Krishna Kamal Bhattacharya, its very conception, Dwijendranath. Many of his important writings are still to be found strewn over the pages of some important periodicals of the time, besides those that were edited by him.

Dwijendranath was intimately connected with the 'Bidwajjana Samagama'—an assemblage of Bengali litterateurs at Jorasanko, which was held on 14 April 1874. The short-lived Saraswat Samaj for promotion of Bengali language and literature, founded in 1882, had Dwijendra as its Vice-President, Raja Rajendra Lal Mitra being its President. He was also one of the Vice-Presidents of the Bengal Theosophical Society formed in 1882. Her served the Bangiya Sahitya Parishad as its president for three consecutive terms (1304-06 B.S.).

Dwijendranath was a pioneer in many spheres of far reaching importance. At least one of these, the introduction of Bengali short-hand, should still be remembered with gratitude.

Dwijendranath passed his last days at Santiniketan. Visitors from far and near, belonging to different walks of life, were drawn to him for his natural virtues and humane qualities. He was loved and respected by all. He was so full of love and kindliness that even birds and beasts were not afraid of him and used to play with him. He died on 19 January 1926.

Dwijendranath wrote on multifarious subjects, from Bengali Grammar to Theology. Amongst his principal publications are 'Meghdut', 'Tattwavidya,' 'Swapnaprayana', 'Rekhashar Varnamala' (Bengali Shorthand), 'Getta Path', 'Kavya Mala' and 'Prabandhamala'. He also published some books in English. These include a book on Geometry in which the 12th axiom had been replaced by new ones and 'Ontology', a translation of his own 'Tattwavidya'.

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Tagore, Gaganendranath (1867 — 1938)

Gaganendranath Tagore, born in Calcutta on 18 September 1867, was a prolific Bengali writer and versatile artist.

A prolific and versatile artist of daring originality, Gaganendranath Tagore was the eldest son of Gunendranath Tagore, and grandson of Girindranath Tagore, the younger brother of Girindranath Tagore, the younger brother of Maharshi Devendranath. The Tagores of Jorasanko, Calcutta, were a rich Brahmin zamindar family, noted alike for their wealth and culture, and Gunendranath, a scion of this princely house, was well-known for his great hospitality and patronage of the arts, notably theatre arts. He left behind three sons—Gaganendranath, Samarendranath and Abanindranath, the master artist and writer—and two daughters—Vinayani and Sunayani.

Born in Calcutta on 18 September 1867, Gaganendra had his formal schooling at St. Xavier's School for a brief period. The premature death of his father in 1881 left Gaganendra at the age of fourteen, the potential head of the junior branch of the Tagore family of Jorasanko, and provided him with a convenient excuse for leaving his school.

His time was now largely taken up with the affairs of the family estates and his numerous social obligations as the head of the family. But, Gaganendra was a voracious reader of Indian and Western literature and collected a huge library in his house. Severance of the school-tie only gave him an opportunity for self-education, as in the case of his illustrious uncle, Poet Rabindranath.

He also learnt the art of gracious living under the tutelage of his widowed mother, a remarkable lady, at once austere and kind and with a great fund of sound common sense and practical wisdom. Gaganendranath never went abroad, but in his later life came into close contact with a large number of distinguished foreigners coming from different walks of life, such as Sister Nivedita, Justice Woodroffe, Lord Carmichael, W. Rothenstein, Count Keyserling, Sylvain Levi, Anna Pavlova, Count Okakura and a host of others who regularly visited his princely dwelling house at Jorasanko.

Gaganendranath's early interests were photography, play-acting and reading of books; he took up the brush much later when his youngest brother Abanindranath had already become famous as an artist. The *Swadeshi* movement in Bengal in the opening decade of the present century exercised a profound influence on his mind, and for a short while he became deeply involved in the terroristic activities of the Anushilan party.

In his craze for *Swadeshi*, he got rid of all European-style articles in his paternal house at Jorasanko including Western paintings, sumptuous flower-vases and the heavy Victorian pieces of furniture handed down as heirloom from Prince Dwarkanath's days. The patronage that he extended to the revival of indigenous weaving and the collection of traditional Indian art treasures by his younger brother Abanindranath may also be attributed to this nationalist fervour in Gaganendranath.

Later on, he tried to popularise the Bengal home industries and showed great enterprise as one of the secretaries of the Bengal Home Industries Association started in 1916 with the patronage of Lord Carmichael, the then Governor of Bengal.

Gaganendranath's chief title to fame, however, rests on the various daring experiments which he carried out in the field of art. From Harinarayan Banerjee, he first learnt the Western technique of water colour, and his earliest sketches and landscapes which date from 1905 show how thoroughly he mastered this art. Scenes of rural Bengal as well as scenes of the metropolis where he lived were captured by his brush again and again, and so were the mountains and woods of the Ranchi and Hazaribag region.

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But, he soon came in contact with some Japanese artists like Okakura and Taikwan, and learnt from them the Far-Eastern technique of brush-drawing. The few illustrations which he drew for Rabindranath's 'Jibansmriti' (1912) clearly display the Japanese influence on him. In the meantime, the Indian Society of Oriental Art had been founded in 1907 and Gaganendra took a keen interest in its affairs. He helped to infuse a new life into the Society by planning a series of lectures on art, arranging for the publication of an art journal, the *Rupan*, under the editorship of O.C.Gangoly and holding a series of exhibitions of the works of the leading artists of the Oriental School, the first of which was held at the Government House, Calcutta, in December 1919.

Among his artistic creations of the period 1910-12, mention may also be made of the Himalayan sketches, the brilliant series depicting the life of Chaitanya and the wonderful cartoons or caricatures of Indian life which were published in three successive volumes, namely, 'Adbhut Loke' (1915), 'Virup Vajra' (1917) and 'Naya Hullod or Reform Screams' (1921).

These caricatures, according to a competent art critic, remain unsurpassed even today for their marvellous resourcefulness and originality. The richer and aristocratic sections of the society provided most of the subjects of his cartoons, but his object was to provide fun without hurting. After 1920, there took place a tremendous change in the style of his paintings when he tried to assimilate such new techniques of modern European art as the French Cubism and the German Collage.

He was, however, no mere imitator of these European schools, and experiments in abstract methods never led him away from the path of realism. His greatest contribution perhaps, lay in his dynamic rendering of light and shade, and many of his drawings are characterised by a splendid glow of colour. In his later life, he also drew some symbolic pictures of death and the other world.

But, Gaganendra was not a mere artist, his talent was versatile. He was an original designer of Indian-style furniture and the pioneer of modern interior decoration in our country. All the furniture in the possession of the Indian Society of Oriental Art were designed by him and executed by a Madras craftsman, Dhanuskody Achary. He also introduced innovations into stagecraft and dramatic productions, which have established the Indian stage on a new pedestal. He produced Rabindranath's 'Falguni' in the Vichitra Hall at Jorasanko and himself played the role of the 'King' in a manner which drew the admiration of Mrs. Annie Besant among a host of others.

He also experimented with dress and the sophisticated adaptation of the Tibetan *boku* used frequently by Rabindranath in his later life was first designed by him. Finally, he also tried his hand in juvenile literature. His 'Bhondar Bahadur' which was composed in 1926 and published posthumously thirty years later was a Lewis Caroll-type story for children.

Gaganendranath possessed a charming personality and a quiet dignity and distinction which may be called aristocratic. But he had no proud aloofness and attracted even foreigners by his genuine spirit of welcome. He deliberately avoided publicity of any manner or kind, but his paintings exhibited in Paris, London, Hamburg, Berlin and some American cities on different occasions between 1914 and 1927 won him the admiration of the most exacting critics of European art.

He patronised many rising Indian artists, but never assumed the role of a teacher or mentor and hence did not leave any particular school behind him. The closing years of his life were darkened by bereavements and a fell disease which deprived him of his power of speech and the capacity for using his brush and ink. He passed away in 1938, survived by his wife and seven children, his eldest son having predeceased him.

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Tagore, Ganendranath (1841 — 1869)

Ganendranath Tagore, born in Calcutta in 1841, was the reputed playwright and actor.

Ganendranath Tagore was born in Calcutta in 1841. He was Girindranath's eldest son. Girindranath belonged to the Jorasanko Tagore family. He was the brother of the great apostle Devendrnath. Ganendranath's mother was Jogamaya Devi. Ganendranath had one younger brother, Gunendranath, and two sisters, Kadambini and Kumudini. Ganendranath was a Hindu by religioun and Brahmin by caste. He was in the Brahmo Samaj. His father Girindranath was a liberal. He was universally liked. Ganendranath married at the age of seventeen.

Ganendranath studied in the Hindu School, Calcutta. He took the Entrance examination of the Calcutta University in 1857 and was placed in the first division. Girindranath took particular care in looking after the education of his son, who inherited much from his father. Ganendranath was a great lover of music and dramas.

It was he who organised dramatic performances on the Jorasanko stage, where he was a chief patron. Ramanarayan Tarkaratna, a reputed playwright of that time, wrote a drama, 'Nabanatak', in response to Ganendranath's request. Tarkaratna was awarded rupees two hundred for this drama. Besides awarding the prize, Ganendranath undertook to publish the drama at his own cost.

He gave its copyright to Ramanarayan. 'Nabanatak' was staged for nine consecutive nights. The performance was a great success. Maharshi Devendranath blessed Ganendranath. Ganendranath was an ardent patriot. Nabagopal Mitra, a patriot, organised the 'Chaitra Mela' (the Chaitra fair). But the members of the Jorasanko Tagore family, particularly Ganendranath, provided its strength and inspiration. The 'Chaitra Mela' (later, the Hindu Mela) was a 'national' gathering where everything national in character or origin was exhibited.

Amritalal Bose, the reputed playwright and actor, wrote that Ganendranath and others had lent the fair its *elan*. Ganendranath was the Secretary of the fair, to which he gave a new shape. He realised that emphasis should be given to unity through which the national cause could best be served. Ganendranath laid down two important ideals to be realised through the 'Hindu Mela': self -reliance and dedication to the cause of the motherland.

He had no bias against Englishmen. He advised his countrymen to emulate the Englishmen's patriotic ideals. Ganendranath lathed to 'represent' and 'appeal'. He felt that Indians should solve their problems with their own initiative. The Hindu Mela, of which Ganendrnath was one of the architects, anticipated the Indian National Congress. Ganendranath once composed a national song for the Hindu Mela.

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In one of his nationals songs, he lamented how the wealth of India was plundered by the foreigners who were enjoying our wealth and treasure, depriving us. He felt that it was a pity that Indians were callous. Ganendranath tried to rouse our national feeling by pointing to these facts.

Ganendranath was a powerful writer. He rendered Kalidasa's Vikramorbasi' into Bengali (1869). He published another book, 'Jnan O Dharmer Sarmanjasya'. He had a special aptitude for history.

He wrote several historical essays, of which one has stood the test of time. Ganendranath wrote devotional songs of Brahmo conviction. He composed patriotic songs as well. He enjoyed literary discussions. Modern in every sense, his mind was always alert. His love for his motherland was manifest in his dress. Simple and amiable, Ganendranath was loved by all.

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Tagore, Jatindra Mohan (1831 — 1908)

Jatindra Mohan belonged to the Pathuriagatha branch of the Tagore family, one of the richest aristocratic families of Bengal.

Jatindra Mohan belonged to the Pathuriagatha branch of the Tagore family, one of the richest aristocratic families of Bengal. He was the son of Harakumar, brother of Prasanna Kumar, another distinguished member of the same branch, who claimed descent from Darpanarayan through their father Gopimohan.

Jatindra Mohan was born in May 1831 and died on 10 January 1908 at a ripe old age after a highly distinguished career. In early life, he acquired a good grounding in Sanskrit. He studied at the Hindu College for nine years, at the end of which he polished up his English under the tutorship of D.L. Richards.

His high social status and his personal attainments, together with the popularity he enjoyed, marked him out as the obvious choice for responsible position under the patronage of the foreign Government. He rose from one position of responsibility to another in quick succession as the following imposing list will show: Member, Calcutta Corporation (1863-75); Member, Bengal Legislative Council (1870); Member, Legislative Council of the Governor-General (1877, 1879 and 1881); Member, Education Commission (1882); and Member, Jury Commission (1883).

His services in these various capacities were highly appreciated by the Government and in recognition of this, the highest honours were conferred on him one after another, again in quick succession. He received the titles of Raja Bahadur in 1871, Maharaja in 1877, C.S.I. and Maharaja Bahadur in 1880, K.C.S.I. in 1882. In 1890, the title of Maharaja was made hereditary.

His charities also deserve mention. As a patron of education, he used to maintain many students and bear all their expenses. He used to feed fifty poor men daily at his house. He contributed liberally towards the construction of schools, roads and similar projects. During the famine of 1866, he remitted the rent of his tenants and fed 150 paupers daily for three months. He donated the land at Pathuriaghata on which the Mayo Hospital was constructed.

He also took a deep interest in cultural activities. He was the author of several Bengali dramas and farces, of which 'Vidya Sundar'

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earned popularity. He also took an interest in dramatic performances and his patronage served as an incentive to the Bengali stage. Like his brother Surindra Mohan,he was also a patron of music and took an interest, both in the Eastern and Western schools. He even imported musical boxes and barrel organs for the cultivation of Western music.

Jatindra Mohan was amiable by nature and benevolent in disposition which endeared him to the people who came in contact with him. His cultural activities imparted to his character the true quality of refinement. From his family he imbibed an orthodox outlook on religious matters, but was liberally disposed towards social reforms.

Jatindra Mohan represented all that is cherishable in a member of the landed aristocracy of the last century. Benevolent to his fellow countrymen, a patron of culture and education and enjoying the trust and patronage of the alien ruler to a considerable degree, he distinguished himself as the foremost member of the Pathuriaghata branch of the Tagore family.

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Tagore, Jyotirindranath (1849 — 1925)

Jyotirindranath Tagore, born at Jorasanko in Calcutta in 1849, was an eminent Bengali writer, actor, musician and artist.

Born on 4 May 1849, at Jorasanko in Calcutta Jyotirindranath Tagore was the fifth son of Maharshi Devendranath Tagore (1817-1905) and Sarada Devi (1823?-75), and a grandson of Prince Dwarkanath (1794-1846). Scion of a rich Brahmin zamindar family, Devendranath revived the Brahmo Samaj of Rammohun Roy and came to command universal respect as a deeply religious-minded person and a great patron of literature and learning.

Among his nine sons and six daughters Dwijendranath, Satyendranath, Jyotirindranath and Swarnakumari were quite eminent in their own ways, though they were all overshadowed by the brilliance of the youngest surviving son Rabindranath.

Jyotirindranath received his earliest education in a family 'pathsala' and was then sent to several schools of the city, such as St. Paul's School, Montague's Academy, Hindu School and Calcutta College, which was really a high school, founded by the Brahmo leader Keshab Chandra Sen. Jyotirindranath passed the Entrance examination of the Calcutta University in 1864.

In 1865, he joined the Presidency College, Calcutta, and studied there for nearly two years; but shortly before he was due to appear at the First Arts examination, he left for Bombay to stay with his elder brother, Satyendranath, and here ended his formal education (April 1867).

Jyotirindranath, however, learnt much more at home than at school and college. He mastered several languages, such as French, Sanskrit and Marathi, and through his own efforts became proficient in music, both vocal and instrumental, drawing and phrenology.

In July 1868, Jyotirindranath married Kadambari Devi, a lady of great beauty and refinement, but he was not destined to enjoy conjugal bliss for long. Kadambari Devi committed suicide in April 1884, and though Jyotirindranath was without any issue at that time, he did not marry again.

Besides occasionally looking after his father's estate, Jyotirindranath engaged in

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business on his own. He opened a jute godown in Calcutta, took up indigo cultivation for a few years, opened a 'Swadeshi' match factory and then a cloth mill, and finally started a 'Swadeshi' steamer service between Khulna and Barisal (1884).

His business enterprises were not very successful, but they were designed to inculate a spirit of self-help among his countrymen long before the Swadeshi movement actually started in Bengal.

Thoroughly imbued with the patriotic spirit of the age, Jyotirindranath participated in the second annual session of the Hindu Mela in April 1868 composing a patriotic verse for this occasion, and served as Joint Secretary of the Mela during 1874-75. His historical dramas, namely, 'Puru-Vikram' (1874), 'Sarojini' (1875) and 'Shrumati' (1879) were also designed to rouse patriotic feelings among his countrymen.

The same patriotic spirit found expression through the establishment of a secret society formed in imitation of the Italian Carbonari, the Sanjibani Sabha (1877?), which was presided over by Raj Narayan Bose and which first conceived of a national dress for all Indians and encouraged the starting of national industries.

But Jyotirindranath was above all, a literary figure, a writer, actor, musician and artist. Besides writing the historical dramas mentioned above, he produced a number of satires and farces, 'Kinchit Jalayog' (1872), 'Emam Karma Ar Karbo Na' (1877) later entitled 'Aleek Babu', and 'Hitey Vipareet' (1896); some lyrical dramas, 'Manmayee' (1880), 'Punarvasanta' (1899), 'Vasantalila' (1900) and 'Dhyanabhanga' (1900); and essays dealing with different subjects ('Prabandha-manjari', 1905), besides translating into his mother-tongue a large number of French short stories, novels, dramas and poems ('Hathat Nabab', 1884; 'Daye Pare Dara-graha', 1902; 'Farasi-Prasun,' 1904), a number of Marathi works including Tilak's 'Srimadbhagavadgita Rahasya' (1924) and nearly all the major Sanskrit dramas, about seventeen in number.

The Bengali literary journal, the *Bharati* (1877), owed its origin to his initiative, and he himself edited two journals on music in Bengali, the *Veena-Vadini* (1897-98) and the *Sangeet Prakasika* (1901-17). He was also a good actor on the stage and organised with some of his relatives and friends (1866-67). He was the first to conceive of an annual gathering of Bengali litterateurs, the Vidwajjana Samagam, which met in his ancestral house at Jorasanko in April 1874, and also on some subsequent occasions.

The Saraswat Samaj or academy of Bengali literature, organized by him in July 1882, was an extremely short-lived institution, but it was in many ways the fore runner of the Bangiya Sahitya Parishad. Later, when the Sahitya Parishad came into existence, he acted as one of its Vice-Presidents (1902-03) and took an active part in its proceedings. He also composed a large number of Bengali songs, organised the Adi Brahmo Samaj Sangeet Vidyalaya in June 1875, and became the Founder-Secretary of the Bharat Sangeet Samaj (1897), an institution of music and drama. The current system of musical notation of Bengali songs is very largely his work.

Jyotirindranath has also left behind a large number of portraits and sketches. A collection of some of these drawings was published from London in 1914 under the title of 'Twenty-five Collotypes from the original Drawings of Jyotirindranath Tagore', with an introduction from the pen of the famous artist W. Rothenstein.

Shy and unobtrusive by nature, Jyotirindranath shunned publicity throughout his life, and therefore never became a very popular figure. But, his contribution to different fields of Bengali literature and culture was really significant. Some of his historical dramas and farces caught the public imagination in those days and were staged even in villages.

His younger brother, Rabindranath, and sister, Swarnakumari, received their earliest

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literary inspiration from him. His musical and artistic talents were also of a high order. An initiated member, and for fifteen years (1869-84) a Secretary of the Adi Brahmo Samaj, Calcutta, Jyotirindranath was very liberal in his social outlook, a critic of the caste system and an advocate of social equality of women.

A patriot from his boyhood days, he dreamt of his country's freedom, but warned that unless his countrymen acquired the democratic spirit before independence, they would become even worse bureaucrats and autocrats than their English masters. The last few years of his life were spent in peaceful retirement at Ranchi, where he breathed his last on 4 March 1925.

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Tagore, Prasanna Kumar (1801 — 1868)

Prasanna Kumar Tagore, born in Calcutta in 1801, was liberal aristocrat and nationalist thinker.

Prasanna Kumar Tagore and his famous cousin Dwarkanath Tagore trace their descent from common ancestors. Their respective grandfathers, Darpanarayan and Nilmoni, also shared a common home at Pathuriaghata in the middle of the eighteenth century. Darpanarayan amassed great wealth in sundry business transactions and acquired extensive landed properties.

Prasanna Kumar was born in this distinguished and affluent family in 1801 at Pathuriaghata in Calcutta. His father Gopi-mohan was the second son of Darpanarayan.

Prasanna Kumar acquired his early education under the guidance of private tutors. After that, he received his lessons in English at the school run by Sherbourne in the neighbourhood. When the Hindu College was founded in 1817, he took his admission there. After completing his education he qualified as a pleader and started practising in the Sadar Dewani Adalat in Calcutta.

He was married to Umatara Devi, daughter of Ramdhon Bakshi of Narendrapur of Jessore district.

Though he enjoyed a considerable income from the landed properties he had inherited from his ancestors, Prasanna Kumar hated to live as a leisured aristocrat. His investments in oil mills and indigo plantations proving a failure, he turned to law and discovered to his satisfaction that he had found his true profession. As a lawyer, he rose to such eminence that he came to be appointed as the Government Pleader.

His services were utilised at the instance of the then Governor-General, Lord Dalhousie, as Clerk Assistant of the Legislative Council. When the Viceroy's Legislative Council was formed after the Mutiny, he was the first Indian to be given a seat in it.

Prasanna Kumar took an active part in the agitation against the decision of the Government to resume all *lakhiraj* lands. He felt strongly against it, as, to his mind, such measures would upset the rural economy. In collaboration with his cousin Dwarkanath Tagore, he organised a public meeting in 1839 in the Town Hall to voice a protest against this measure. The immediate effect was that holdings measuring less than fifty *bighas* were exempted from resumption.

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His last act was the creation of an endowment for a lectureship in Law under the Calcutta University by his will. It has been named after him and has continued to be a great incentive to research workers in Law. The Government conferred on him the C.S.I. in the year of his death in 1868.

Prasanna Kumar hated a life of indolent ease and loved to live an active life. He was of a benevolent disposition, which promised him to undertake welfare activities for the tenants. He shared the feelings of the leaders of his days that British rule was good for the country, but cherished strong patriotic feelings which inspired him to protest openly against the haughty conduct of the Englishmen through articles in the *Reformer*. As regards social affairs, he supported the movement which led to the prohibition of the 'Suttee' rite and encouraged female education.

Prasanna Kumar was undoubtedly a man of the front rank in his time. As a lawyer and as a legislator, he attained considerable distinction and as a benevolent and liberal aristocrat, he enjoyed immense popularity.

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Tagore, Rabindranath (1861 — 1941)

—— **See under Rabindranath Tagore**

Tagore, Satyendranath (1842—1925)

Satyendranath Tagore, born in Calcutta in 1842, was the first Indian to be recruited in the Indian Civil Service.

Satyendranath Tagore was the second son of Maharshi Devendranath Tagore, who belonged to the Jorasanko Branch of the Tagore family. Owning extensive landed properties, the family was in fairly affluent circumstances. His father's saintly character and deep involvement in the Brahmo religious movement exercised a profound influence on his mind.

Satyendranath was born in 1842 and had his early education at home. He was educated at the Hindu School, from which he passed the first Entrance examination conducted by the Calcutta University in the First Division. After that he took admission to the Presidency College. Persuaded by his friend Monomohon Ghosh, who distinguished himself afterwards as a leading Barrister, he left for England in 1862 to sit for the I.C.S. examination.

He successfully competed in the same, the next year and after a period of probation for one year, was recruited as a member of the Indian Civil Service and posted to the Bombay Presidency in 1864. He was, thus, the first Indian to be recruited to this Service, so long a close preserve of the white man.

Bombay Presidency then comprised almost the entire western part of India and included Sind and Gujarat. In his capacity as Magistrate and after attaining seniority as District and Sessions Judge, he was posted to different stations of this farflung Presidency. After a successful career, he retired from service in 1897 and permanently settled down in the South Calcutta. He died in 1923.

Satyendranath entertained such deep patriotic feelings that his close association with the foreign Government could not undermine them. Though living far away from his home,

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he would intimately interest himself in different national movements initiated by the members of his family. An example in point is the Hindu Mela sponsored by Nabagopal Mitra under the patronage of his elder brother Dwijendranath and cousin Ganendranath, to infuse a feeling of patriotism into fellow-countrymen and create an incentive for indigenous industries. During his leave in 1867, he took an active part in organising this Mela and even composed a patriotic song for the occasion which is still very popular.

The cause which was most dear to his heart, however, was the cause of emancipation of women from the seclusion which had been imposed on them. Subjected to a rigid system of confinement within the home, women, particularly of the upper classes, had to submit to a very constricted and narrow life. He felt very strongly on the point and wanted his wife to take the leading part in breaking the system. With this end in view, he persuaded his wife Jnanadanandini Devi to spend a few years in England to imbibe the spirit of her more fortunate European sisters. To his delight, she shaped in the way he wanted her to do and in fact worked as the spearhead in the fight against the social evil. She broke the *Purdah* system in her home and encouraged others to follow her example. She was the first Indian lady to attend a reception given by the Viceroy at the Government House.

Quiet by nature, Satyendranath could assert himself on points about which he felt strongly. An example in point was his bold campaign against the *Purdah* system in the teeth of opposition from the orthodox section of the society. His intellectual attainments made him a popular figure among the elite of the society.

Satyendranath was a worthy member of the illustrious family in which he was born. A fine scholar, with a kind heart, he distinguished himself as a patriot, a social reformer and a man of culture.

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Tagore, Surendranath (1872—1940)

Surendranath Tagore, born at Poona in 1872, was an eminent Bengali writer and translator.

Surendranath Tagore was born at Poona. His father Satyendranath was in the I.C.S. Satyendranath was much ahead of his time in his social outlook. Like his brothers, he also loved literature. Surendranath's mother Jnanadanandini Devi was a cultured and accomplished lady. She wrote books for children.

Surendranath came of the famous Jorasanko Tagore family of Bengal. He was a Hindu by religion and Brahmin by caste. In 1310, B.S. Surendranath married Sanjna Devi, daughter of Priyanath Shastri, a close associate of Devendranath Tagore.

Surendranath was in St. Xavier's for his school education. He passed the B.A. examination from the St. Xavier's College in 1893. Surendranath visited England several times. In 1908-09, he went there for learning the know-how of Insurance business. He came in contact with such personalities as Pramathanath Mitra, Manindrachandra Nandi, Aswini Kumar Dutta, Aurobindo Ghose,

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Chittaranjan Das and others. All through his life Surendranath was looked after by his uncle Rabindranath Tagore. Among Surendranath's friends were Okakura, Sister Nivedita, C.F.Andrews and W.W. Pearson.

Surendranath took a leading part in organising the Silaidaha Co-operative Society. This society was set up to help the poor cultivators. In 1302, B.S.Surendranath and Balendranath Tagore, with Rabindranath's blessing, started the Tagore Company like his grandfather's Carr, Tagore and Company. This Company was responsible for breaking the monopoly business of the Renwick Company, a reputed English Jute firm. Soon, Tagore left the business in order to devote himself to the co-operative movement.

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He helped organise the Co-operative Navigation Limited to facilitate cheap transport of goods and merchandise from East Bengal to Calcutta. He, in conjunction with Ambika Ukil, started the Hindusthan Co-operative Insurance Company. Later, the Company became a large insurance concern managed by Bengalees. With the help of Rabindranath, Surendranath started a handloom factory. Surendranath extended a large hand to the organisation of the Anusilan Samity, a secret society of revolutionaries. He himself worked for the society. He was made its Secretary.

Surendranath was inspired by Sister Nivedita's ideas. Through her, he developed his passionate and patriotic love for his motherland. He is recognised as one of the top men in the Bengal anti-Partition Movement. Like other, he appealed to his countrymen to boycott foreign goods and patronise Swadeshi goods. He supported the cause of the Indian National Congress in its various spheres.

He was connected with the Adi Brahmo Samaj. At one time, Surendranath was the Supervisor of Tagore's estate at Silaidaha. Once he even indulged in land speculation. He felt for the Bengal peasants and tried to free the agricultural labourers from their age-old dependence on middlemen.

Surendranath advocated the idea of making primary education free and compulsory in India. Later Surendranath devoted himself to Visva Bharati work. He was responsible for the welfare of the Viswa-Bharati in many ways. Surendranath was a connoisseur of Art. Okakura, Taikwan and Hidisa, the Japanese artists, were his guests when in India.

Surendranath was always enthusiastic about Indian Art. He hoped for the revival of India's past glory through her Art. From his early life, Surendranath contributed articles to the *Sadhana*, a monthly, and also to the *Sabuj Patra*. He wrote articles for the *Insurance World*. He was on the Editorial Board of the *Visva-Bharti Quarterly*. He contributed articles there as well.

Surendranath did into Bengali, a Japanese story from its English version: 'Ekti Sakura Premer Kahini' (1908). Surendranath rendered Rabindranath's novels and stories into English. He arranged for the publication of an abridged edition of the Mahabharata. His 'Biswa Manaber Lakshmi Labh' (1940) is well-known.

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Taing, Mohammad Yusuf (1935 —)

Mohammad Yusuf Taing, born at Shopian in 1935, is an eminent Kashmiri journalist, historian, critic and painter.

Mohammad Yusuf Taing was born at

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Shopian in a middle-class family of fruit merchants. He had early schooling in his home town and graduated from Jammu and Kashmir University.

Taing joined the weekly journal *Jahani-Nav*, published from Srinagar, as its editor in the fifties. It was the beginning of his journalistic career. Later, he worked on the editorial staff of the weekly *Aaina*, published from Srinagar.

Besides *Aaina*, Taing worked for some other newspapers of Srinagar which included *Aftab, Zamindar* and *Haqqiqat.* He joined the State Department of Information as assistant editor of the monthly *Tameer*, where, after sometime, he took over as its editor.

It was during his tenure of editorship of *Tameer* that a substantial portion of the monthly was devoted to Kashmiri language and literature. He edited *Tameer* from 1958 to 1960. In 1960, he was deputed as district information officer, Anantnag.

In 1962, he took over as editor of the Urdu bi-monthly *Shiraza*, an organ of the Jammu and Kashmir Cultural Academy. He was promoted to the post of Deputy Secretary after sometime, and was appointed Secretary, Cultural Academy, in early seventies which post he is still holding, with short interruptions twice in between.

At present he is holding the post of Director-General of Culture, Jammu and Kashmir, and simultaneously the post of Secretary, Cultural Academy. Taing was Director of Information, Jammu and Kashmir, and Director of Archaeology and Archievs also for some time during his absence from Cultural Academy.

Mohammad Yusuf Taing writes in English, Urdu and Kashmiri. Besides contributing papers to seminars, conferences, journals and periodicals, he has compiled a number of books with comprehensive introductions, explanations and footnotes.

His compilations include *Kashmiri zaban aur shairi* (3 volumes), *Hee maal, Gulrez, Waliullah Matttoo, Kuliyati Maqbool, Kuliyati Rasool Mir, Kashmir mein Urdu* (3 volumes), *Kuliyati Mehjoor, Parbat aur panghat, Yi chu son wattan.* He has also compiled the autobiography of Shaikh Mohammad Abdulla, *Aatash-e-chinar*, which was selected for the Sahitya Akademi Award in 1988.

Taing is a well-known literary critic and prose writer both in Kashmiri and in Urdu as also a research scholar of high order. He published two books in 1988, viz. a collection of his Kashmiri writings titled Tlash and a collection of Urdu papers *Shinakht*. The appears included in these anthologies cover the subjects of literary criticism, linguistics, history, literary research, archaeology, architecture, cultural traditions, calligraphy inscriptions, paintings, flora and fauna, etc. Another anthology of his research papers, entitled *Mehjoor shenasi*, has recently been published.

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Takhellambam Thobi (1926 —)

Takhellambam Thobi, born at Wahengbam Leikai in Imphal in 1926, is an eminent Manipuri novelist and translator.

Takhellambam Thobi born at Wahengbam Leikai, Imphal, is a novelist and translator of modern Manipuri literature. She is a graduate of Gauhati University with a B.Ed. degree and joined the Tamphasana Girls' High School as an assistant teacher. Retired now as Headmistress, she devotes her entire time to social and cultural activities and writing.

Her first publication is *Mira Bai*, a biography of the saint-poetess, which was

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followed successively by *Radha, Nungshi Ichel* (The flow of love), *Chingda Shatpi Ingellei* (Ingellei of the mountains), *Lamja* (Orphan) and *Mityeng Ama* (A point of view). Well-versed in English and Bengali, she translated into Manipuri *Bhranti prem as Kaina Ihou Distripat*, and a few short-stories of Rabindranath Tagore.

Her novels represent the feminine point of view and outlook; they are peopled by dedicated young men and women who would dedicate everything for social and economic reconstruction which she would view as an urgent need of the hour. The novels are extensive exercises, in a sense, to depict the noble aspect of humanity.

She was an Executive Committee member of the Manipuri Sahitya Perished and the Cultural Forum, Manipur, for many terms and editor of *Ritu*, a quarterly journal of the Cultural Forum, Manipur, and *Nupigi Chaokhat Khongthang* (Development of women) published by the Mahila Kalyan Samiti of Manipur.

Member of various cultural and social organisations of Manipur, she received in 1975 the State award for the best book in children's literature, and in 1975 an award on the occasion of the International Women's Year. She is a lyricist of All India Radio, Imphal, also.

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Talukdar, Daiba Chandra (1901 — 1968)

Daiba Chandra Talukdar, born at Nalbari in 1901, was the Assamese poet, dramatist and novelist.

Daiba Chandra Talukdar poet, dramatist and novelist, was born at Nalbari. After completing his college education at Cotton College, Gauhati, he served at D.C.'s Court, Gauhati, as an Office Assistant.

Talukdar's *Prempat* (1922) and *Kuhimala* (1923), two anthologies of poems written in the ballad style, deal with the theme of love against a rural setting. *Saundarya* (Beauty, 1930), another poetical work, depicts the changing beauty of nature from morning till evening.

He wrote seven plays of which *Bamuni Konwar* (1924), *Asom pratibha* (1920), *Haradatta* (1923), *Bhaskar Barman* (1923) and *Radha Rukmini* are historical in nature and deal with five important events in the history of Assam. While *Bamuni Konwar* is written on the life of the Ahom king Sudangpha or Bamuni Konwar, *Asom pratibha* deals with the Koch king, Naranarayan, and glorifies the qualities of Sankardev and Madhavadev.

Bhaskar Varma, a king of Kamarupa in the 7th century and his relations with Harsha Vardhana constitute the subject of the play, *Bhaskar Barman*. Again, in *Haradatta* the playwright narrates the battle between the Ahom soldiers and *Haradatta* of Kamrup. *Radha Rukmini* is based on the battle of Mowamorias with the Ahoms.

Of his social plays, *Biplavi* is about a clash between the landlords and the peasants, and *Lahanga* celebrates the love between a brahmin boy and a girl belonging to the washerman community.

Talukdar wrote altogether six novels: *Dhunwali-Kunwali* (1922), *Agneyagiri* (Volcano, 1924), *Bidrohi* (1948), *Apurna* (1931-32), *Adarsha pith* and *Duniya* (1961). In most of these novels social reforms and idealism are given prime importance.

The non - cooperation movement led by Gandhiji and other social reforms like prohibition, women's education, cottage industry, etc., have a clear bearing on his novels, but he fails to fulfil the demands of characterisation and plot. However, he will be remembered for his total contribution to Assamese literature.

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Talukdar, Nanda (1932 — 1983)

Nanda Talukdar, born at Bher Bheri in Gauhati in 1932, was a well-known Assamese biographer.

Nanda Talukdar well-known Assamese biographer, was the son of Mahendranath Talukdar. Born at village Bher Bheri near Sarbhog, Gauhati, his early education started at Barnagar. He did his M.A. In Assamese in 1963 and Ph.D. in 1983 from Gauhati University. He taught Assamese at Pandu College, Gauhati, from 1964 till his death.

He has to his credit eight biographies: *Banaphular Kavi dowerah* (1970), *Hem Baruar byaktitva aru pratibha* (Hem Barua's personality and talent, 1971), *Kanaklal Barua* (1972), *Hem Barua* (1978), *Prasannalal Choudhury* (1978), *Kaliram Medhi* (1978), *Sitanath Brahmachaudhury* (1981), and *Surya Kumar Bhuyan* (1984).

Another biographical work by him, *Chira chenehi mor bhasa janani* (My language, my mother, ever so dear, 1977), is a collection of the life-sketches of twenty-one presidents and two secretaries of Asom Sahitya Sabha, the leading literary organisation of Assam.

Talukdar also edited and published a few old books. Of these, *Rukmini haran nat* and *Parijat haran nat* are two plays by Sankardev, while *Arjun Bhajan yatra* is another by Mahavdev. Talukdar in his preface has discussed the importance of these plays and their place in Assamese literature and culture. He has also given extensive footnotes on old words, besides variant texts.

The complete works of the three early pioneers of modern Assamese literature were also brought out under his editorship. These are *Kanaklal Baruar rachanavali* (1973), *Anandaram Dhekiyal Phookanar rachana samgraha* (1977) and *Lambodar Borar Rachanavali* (1983). In these edited works Talukdar gives a life-sketch of each writing with a critical estimate of his works.

Another important work of *Talukdar is Samvad patrar rad kchatil Asamiya sahitya* (Assamese literature in the sunshine of newspapers, 1975), a source book on education, culture and literature of the nineteenth century Assam. The magazines used for collecting the material are *Orunodoi, Bizuli, Jonaki,* and *Mau.* The author shows how Assamese literature grew under the patronage of these magazines and literary organisations like 'Asamiya bhasa unnati sadhini sabha'.

Talukdar is primarily a biographer. His biographical works are distinguished by their authentic documentation and use of material collected with great perseverance. In all his works Talukdar tries to give detailed information on the life and achievement of eminent writers, but he tends to ignore the impact of society on them or, in turn, their influence on society.

In spite of this limitation, Talukdar remains not only the most voluminous biographer in Assamese, but also one of the most important.

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Tambe, Bhaskar Ramchandra (1874 — 1941)

Bhaskar Ramchandra Tambe, born in 1874, was a pioneer of lyrical and dramatic verse in Marathi.

Bhaskar Ramchandra Tambe a pioneer of lyrical and dramatic verse in Marathi, was born and brought up in Madhya Pradesh. He was fourteen when his father died, and he shifted to Dewas, his maternal uncle's place. He passed the Matriculation examination (1893) in the first division. Having no opportunity to get higher education, he was on the look out for some employment, and was lucky enough to get the tutorship of the Prince of Dewas.

Later, he served in various states in different capacities. Finally, in 1935 he was honoured as 'Rajkavi' (Court poet) by the Maharaja of Gwalior and a monthly honorarium was granted to him. He was felicitated by his admirers with a commemoration volume in 1935.

Tambe wrote lyrics for half a century (1891 to 1941), and his themes, in the main, were love and lust. During this period there were many changes in social and political spheres and also in the style of writing poetry, but Tambe was unmoved by them.

He was a pioneer of beautiful love-lyrics, marked by spontaneity of feeling and musical cadence. He neither followed nor imitated any other poet, nor did he establish any school. Yet his poetry was quite popular and imitated by many youngsters.

A collection of his poems, entitle *Tambe yanchi samagra kavita*, appeared in 1935; it was edited by Madhav Julian. It contains 224 poems written from 1890 to 1941. About his poetry Tambe himself writes, 'It is a distinct feature of my poetry that it has grown with my life. It babbled like a child when I was under fifteen.

It was licentious in my early youth and I actually burnt some of the pieces. It dwelt upon love after wedding when children appeared on the scene. It became moody and pathetic when death visited my doors, carrying children away... Reconciliation with the realities of life brought in a fresh crop of love poetry, deeper in note and more universal in character.'

Tambe's poetry mainly depicts multiple aspects of love, but in many of the songs the source of inspiration was his wife. As he writes, 'All my love songs were produced because of my love for my wife.' This shows how is songs differ from those of many contemporary poets whose verses were addressed to an imaginary or symbolic beloved.

Yet the range of lyrics in *Tambe's yanchi samagra kavita* is wide enough; the poet depicts motherly, brotherly and friendly love, as well. We have emotional love songs dramatic love songs, and devotional love songs. Besides, there are some songs which depict the anguish and suffering of widows, and they are quite touching, indeed.

The style and diction of Tambe are different from that of contemporary Marathi poets. Most of the songs are composed in musical scales (ragas) sung by novel musicians.

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Tamhankar, N.D. (1893 — 1969)

N.D. Tamhankar, born in 1893, was an eminent Marathi playwright and novelist.

N.D. Tamhankar, playwright and novelist, had modest schooling. He did his Matriculation,

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and worked as a clerk and later as a teacher for a few years. In 1911, he wrote a play Brahmarshi, followed by short life-sketches of people who rose from rags to riches.

He joined as sub-editor-the monthly *Kirloskar*, which claimed to be 'a guide to worldly success'. Inflounced by Shankarrao Kirloskar, he wrote articles, plays and stories to attack evil customs in society.

Most of his plays, including the popular *Usana navara*, were adaptations. They were largely concerned with the problems of women, children and workers, and are didactic in spirit. Women are admonished to cultivate domestic virtues and children are asked to inculcate good habits.

His novels and life-sketches also emphasise moral values. His ideals reflected the middle-class milieu which he represented. His irony and satire too were inclined on the side of morality.

The most popular character he created is Daaji, an odd ball who sets out to reform society in his own way which is apparently eccentric, though purposeful.

Tamhankar relied upon a galaxy of characters in real life to drive his point home. In *Nivade* some 20 persons are presented before Yama (God of death) after their death. These persons try to justify their conduct on the earth when *Chitragupta* tells them of their sins and lapses on the earth.

In *Amache hey* (Our husbands) twelve women analyse their husbands' behaviour. Their grievances are a commentary on our social, marital and moral life. The book *Chakmaki* (Skirmishes) tels us how quarrels take place in family life and how they should be avoided or settled. *Anek asheervad* (Many a blessing) is a collection of letters, offering guidance in famililal life. *Janaba-Tukaram* is another collection of letters, meant for the village folk.

In these letters for women and villagers the writer relies heavily on colloquial language. *Tatya* is a novel of a different kind. It lampoons the wicked who are callous to the suffering of others.

His another novel Maama is a loose autobiographical account of Tamhankar's career as a school teacher and recounts some pleasant reminiscences of his early life. His novel Gujatai is the story of a woman's self-sacrifice, who is more a generous spirit than a social reformer.

Tamhankar wrote some novelettes for children too. *Gotya* and *Chingee* are house-hold names in Maharashtra. Gotya's mischiefs and Chingee's pranks are innocuous and make an immediate appeal to the children.

Genuine concern for the weak and the women and emphasis on simple life inform the writings of Tamhankar. He satirised the follies and foibles of people, and wrote with clarity and lucidity. In fact, he looked upon literature as an instrument of social reform and purposeful living.

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Tandon, Purushottam Das (1882 — 1961)

Purushottam Das Tandon, born at Allahabad in 1882, was an eminent freedom fighter, political thinker and social reformer.

Purushottam Das Tandon was born at Allahabad (U.P.) on 1 August 1882, in the middle-class Khatri family of Shaligram Tandon. He received his early education at home, and graduated from the Muir Central College, Allahabad, in 1904, qualifying subsequently for a degree in Law and a Master's degree in History.

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In 1897, after passing the High School examination, he was married to Chandramukhi Devi, whose qualities were in ideal harmony with the ascetic, devoted and selfless character of her husband Pandit Madan Mohan Malaviya and Lala Lajpat Rai were his mentors in public life and had a lasting influence on his ideas and ideals. In the national movement, his associates and colleagues included such stalwarts as Dr. Rajendran Prasad, Jawaharlal Nehru and Pandit Govind Ballabh Pant.

Tandon entered the legal profession in 1906 and joined the Bar of the Allahabad High Court in 1908 as the junior of Sir Tej Bahadur Sapru, rising soon to eminence. In 1914, on the advice of Pandit Malaviya, he became the Law Minister of the Nabha State, but resigned in 1917 to dedicate himself to the propagation and development of Hindi.

He gave up his practice again in 1921 on account of his involvement with public affairs. From 1923 to 1929, he was in Lahore, occupying an executive position in the Punjab National Bank.

He joined the Indian National Congress in 1899, as a student, and his nationalistic activities brought about his expulsion from the Muir College for a year. In 1906, he represented Allahabad at the All-India Congress Committee. Associated with the Congress Committee which enquired into the Jallianwalla Bagh 'massacre' (1919), he was imprisoned in 1921 for active participation in the non-cooperation movement. He was elected President of the Gorakhpur District Congress Committee in 1923 and the same year, presided over the Provincial Congress Committee session.

In 1918, he had organised the Allahabad District Peasants' Committee to ameliorate the miserable condition of the agriculturists. The organisation was reinvigorated in 1929, and under his leadership, in the words of Jawaharlal Nehru, it "played an important part in the development of the agrarian situation. In 1930, it had given the lead in starting the no-tax campaign in the province."

Arrested again during the Civil Disobedience Movement, Tandon became a member of the Congress Working Committee at the 1931 Karachi session. From 1932 onwards, he was arrested several times for organising peasant movements, through Kisan Sabhas. In 1937-38, and again till 1948 in the reconstituted Assembly, he held the Speakership of the U.P. Legislative Assembly with great distinction. His refusal to follow his Party on election as Speaker led to a controversy which he set at rest by undertaking to resign if any charge of partisanship was brought against him.

It was a compliment to his fair and just discharge of his responsibilities that not only was there no complaint of discrimination against him, but the members were all praise for his tenture. He was imprisoned for the seventh time during the 1942 movement, and upon his unconditional release on health grounds, devoted himself to reorganising the Congress organisation.

He was elected to the Constituent Assembly in 1946, to the Lok Sabha in 1952 and to the Rajya Sabha in 1956, but after 1956 his indifferent health forced him to retire from active public work. In 1950, he was elected President of the All-India Congress Committee, but resigned in 1951 on the eve of the 1952 General Elections on account of differences with Jawaharlal Nehru over the constitution of the Working Committee and the relationship between the Organisational and Governmental wings of the Party.

Tandon was intimately associated with the Servants of the People Society, the Hindi Sahitya Sammelan and the Rashtrabhasha Prachar Samiti, besides editing for a long period the influential Hindi paper, the *Abhyudaya*. From 1910 onwards, when he became the Chief Secretary of the Sammelan (he was unanimously elected its President in the Kanpur session of 1923), he strove zealously for the propagation of Hindi and for the development of its literature, nurturing the institution with loving care.

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On 3 October 1960, in a public ceremony at Allahabad, the Rajarshi, as he was fondly called by Mahatma Gandhi, was presented the 'Tandon Abhinandan Granth' by Dr. Rajendra Prasad, the President of India. Further recognition of his valuable services to the nation came in 1961, when the 'Bharat Ratna' was conferred. He died on 1 July 1961.

Tandon was deeply religious and had great regard for the beliefs, ideals and values of Hinduism, but, undoubtedly because of the influence of his Radhaswami faith, was free from any narrow and sectarian prejudices. He had no respect for "the caste-ridden, touch-me-not-living, and exclusion-seeking system of the Hindus", and desired the evolution of the spirit of toleration into "a synthetic and rational view or religion and a sympathetic recognition of the essential goodness of (other) religions."

For him peace, progress and happiness lay "in the recognition of this great principle (propounded by the Bhagwad-Gita, IV, 11) dealing with persons professing different faiths." He emphasised "the essential oneness of Hindu-Muslim culture, in spite of palpable differences," and declared that "I am a dreamer of absolute Hindu-Muslim fusion. I want Hindus and Muslims to live in the same Mohallas, in adjoining houses, and to have most cordial social relations. And I want Hindu and Muslim women to have social relations as much as men" (Extracts are from his separate note appended to the report of a Congress Commission enquiring into the communal riots of 1930-31).

He attributed the Hindu-Muslim problem to the *divide et impera* policy of the British government. The scheme of partitioning India was unacceptable to him, and when it fructifies, he expressed his disenchantment and disappointment by refraining from attending the celebrations marking India's truncated independence.

Throughout his career in the national movement, Tandon espoused the cause of the depressed classes in India, especially the peasantry. He vehemently criticised the British government's increasing intransigence in suppressing the civil liberties of the people "with the object of crushing the national and labour and peasant movement."

In a resolution on "Congress and Mass Contacts", moved by him at the 49th Congress Session at Lucknow in 1936, he stressed the need of making the Congress a broad-based organisation, by embracing within its fold all forces opposing British imperialism and by developing closer co-operation with the masses so that "they may take greater share in the shaping of the Congress policy and in its activities and the organisation might become even more responsive to their needs and desires." He held the "Imperial Connection" responsible for the political and economic ills besetting India.

By making India a part of international capitalism, he maintained, the British government had drawn India into the vicissitudes facing the world capitalist order. He sought the alleviation of agrarian distress, not only in a radically different politico-economic set-up feasible only in independent India, but also in the diligent promotion of cottage industries and objective education among the rural masses.

An admirer of the English form of Government, he had full faith in democratic institutions, as is substantiated by his distinguished record as the Speaker of the U.P. Legislature. On his relinquishment of the Speakership in 1938, the Leader of the Opposition paid rich tributes to his stewardship of the House, declaring that "our rights remained secure and we were never apprehensive of any injustice."

Tandon regarded a knowledge of the ancient cultural heritage of the land as essential to the education of students. Education was to be imparted, in his view, through the mother-tongue, and, with all his passionate advocacy of Hindi, he sought due place for the other

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regional languages in the new order. His linguistic cosmopolitanism is borne out by the fact that besides being an accomplished scholar of Hindi, he was well-versed in Urdu and Persian languages and literature.

In personal life, he was austere and ascetic, without any pretensions, candid and unassuming. He had to face long spells of privation and suffering, which he bore with uncomplaining dignity. His whole life is a saga of courage and sacrifice for the national cause and of resolute attachment to his beliefs, even under the most adverse circumstances.

Tandon occupies a significant position in the national history of India, and can be regarded as the lineal successor of Pandit Madan Mohan Malaviya and Lala Lajpat Rai, without their social conservatism, which, perhaps, was a product of their times. In his political philosophy, Tandon represented the section of the Congress which looked up to Sardar Vallabhbhai Patel.

His advocacy of the ancient Indian cultural heritage has been responsible for the general misunderstanding of his principles and beliefs that prevails. His unflinching enthusiasm for Hindi made him the target for most unfair and all too familiar charges of linguistic chauvinism. But, his speeches and writings and his genuine concern for a just place for the regional languages vindicate his position as a person with a cosmopolitan outlook and a real breadth of vision.

His services to the peasantry and to the development of democratic institutions and his persistent efforts to prevent the partition of India have specific relevance today, especially when the agrarian discontent is being exploited for violent revolutions in the countryside, when anti-democratic movements are proliferating out of the failure to prevent the stagnation of our economy and when the developments in our neighbouring country are filling us with misgivings about the equanimity with which we accepted and even tacitly welcomed the settlement of 1947.

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Thanguturi Prakasam

——See under Prakasam, Thanguturi

Tansen (1531—1589)

Tansen, born in 1531, was a great musician in the court of Akbar who developed *Dhrupad* and *Deepak* styles of music.

The above remark about Tansen holds good even today; during the intervening period too none of his calibre and stature has appeared in the field of music in India. Tansen was particularly skilled in *Dhrupad* and *Deepak* styles of music which he developed to perfection.

He introduced minor changes in some of the ragas and invented twelve new *ragas*. He showed Hindustani music a new path and symbolised the best in that music. *Sangit Sar* and *Raga Mala* are two of his compositions.

Tansen was also a good poet and composed numerous verses in praise of Hindu Gods and Goddesses, Muslim saints, and his patrons, Raja Ram Chandra and Akbar.

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In spite of his fame, not much is known about Tansen's original name and early life. He was born in a Brahmin family at Behat, a village near Gwalior, in 1531-32 and had his early training in music at the Gwalior school of music, which was founded by Raja Mansingh Tomar. The school had continued to function even after its founder's death. Later, it is believed, Tansen learnt under the guidance of the saint musician, Haridas of Brindaban.

Tansen took service under Raja Ramchandra Banghel of Bhatta (Rewa). The ruler was a great patron of art and literature and bestowed on Tansen his favours, honours and wealth. The talents further endeared the musician to the Raja and the later bestowed on him the title of Tansen.

Tansen's fame reached the Moghul Court and in 1562, Akbar invited him. The Emperor sent a mission which could not be ignored. The Raja relieved the musician with heavy heart; the musician too was reluctant to leave. Tansen finally left Bhatta to reach Agra at the end of 1562. For 27 years Tansen adorned, with other 35 musicians, the court of Akbar.

He enjoyed the honour of being the master musician of the empire and one of the 'Nine Jewels' of Akbar's court. Because of his great name, he came to be called as 'Miya' which is perhaps, equivalent to 'Sir'. Tansen had been converted to Islam.

Miya Tansen died on 26 April 1589 at Lahore. Akbar was deeply touched at his friend's passing away and observed that 'in Tansen's death melody had been annihilated'. He was given a state burial and on the Emperor's orders, prominent musicians formed a procession and accompanied the dead body to the grave-yard. In the procession they sang as if they were going in a marriage party.

Later, Tansen's body was taken to Gwalior and was laid by the side of the mausoleum of the Muslim saint, Shaikh Mohammed Gaush. The small, but dignified grave is a place of pilgrimage for musicians from all over India. Legend has it that an *Imli* tree near the grave gives forth leaves which do immense good to a man's voice and throat. Tansen is called 'Sangita Samrat', the Emperor of Music.

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Tanwani, Arjan Hasid (1930 —)

Arjan Hasid Tanwani, born at Karachi in 1930, is an eminent Sindhi poet and writer.

Arjan Hasid Tanwani was born at Karachi, Sindh. After Independence, he migrated to India and settled down at Ahmedabad, where, after finishing his school, he joined the Posts and Telegraph Department. He retired from service as Post Master in 1989.

Arjan 'Hasid' traversed long distances to arrive at a point where he is clubbed with 'new' ghazal poets. Somehow he shook off the stigma of the word 'progressive' attached to his poetry, earlier than expected. His love of progressive poetry, when the trend was having its day in early fifties, did not endure for long, and he changed over to the romantic trend in which he revelled to his heart's content.

He rode the parabola of romantic poetry, which gave his thoughts a tremendous scope for flights in the world of the unknown, the world of his own making. 'Hasid' has considerably a larger share in the romantic poetry written in frank and uninhibited language that sent him soaring high in the skies. He refused for quite sometime to come down to the common solid earth and continued composing poems reflecting animal love, giving vent to his intense emotions, crying away the pangs of separation and long waits for his beloved. His romantic poetry is an exalted wail, amatory and emotion-stirring, but it is written in a rather loaded language.

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Nevertheless, Hasid's poery of that period had a share of painful mixed metaphors, in small quantity though, and in certain poems the puns seem to be leaden. It may be possible to agree with every mood of the poet's lovelorn poems, but the feeling persists that something is missing. He composed the lyrics, but the music is dim.

It seems that the poet had a rendezvous with the romantic poetry a bit too long. But then, he brought to end that rendezvous rather ruthlessly. The magic spell of romance broke after all and, strangely enough, a complete metamorphosis etched its way into the poet and brought before us altogether a different poet — a 'new' ghazals entitled *Mero siju* (The murky sun), which was picked up for the Sahitya Akademi Award for the year 1985.

What is pleasing about Hasid's new ghazals is that they talk about us and they talk about only this day, the painful, dark today — not the yesterdays. His poems express our thoughts and our feelings. The ghazals do not explain; they simply come out as witness to the present age, moving through time and struggling with destiny.

Then again, how interesting it is to note that the poet has not used any romantic words like love and beloved, the 'saki' and the cup, the flower and the nightingale, wails and waits in his new ghazals. His earlier two collections of poems *Swasani ji surhani* (Fragrance of breaths) and *Pathar pathar, Kanda kanda* (The stones, the thorns) are littered with these romantic words. It shows clearly how boldly the poet has rejected his earlier poetry. It is a painful admission. This is a rebellion against oneself.

Arjun Hasid is one of the most personal, powerful and sensuous of the contemporary poets. The loss of certainty pecks at the heart of his poems. He uses poetry as an anodyne. It is not a cure, but it is certainly alleviating. The poems get so well beyond the superficial to reveal the living sinews of a fascinating way of the modern life that is so cruel and so demanding - a vivid picture of life based on intimate knowledge.

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Tarabali, Saif-ud-Din (1802 — 1874)

Saif-ud-Din Tarabali, born in 1802, was a famous Kashmiri saint-poet.

Saif-ud-Din Tarabali a famous saint-poet, was born in a learned family of respectable lineage. His father, Mir *Nasrullah*, was also a well-read saint, and he educated his son under his own tutelage. Later, Saif-ud-Din became a pupil of the famous mystic, Ahmad Sahib, of Tarabal.

He, later, shifted to Ludhiana where he earned his livelihood as a tutor of the overthrown Afghan king Shuja-ul-Muluk, who had been provided asylum in Ludhiana by the British government.

Saif-ud-Din wrote profusely in Persian and some of his poetic and prose works have survived, though they still remain in manuscript form. He is, however, known for his two 'Masnavis' in Kashmiri, viz. *Vamiq Azra* (1855) and *Himal Nag'ray* (1865). *Vamiq Azra* is an adaptation of Sheikh Yaqub Sarif's *Persian masnavi*.

It is based on the famous romantic legend of Vamiq's love affair with Azra, which ended in their death. This masnavi has often been interpreted as a story of a mystic's quest-attainment of perfection and freedom through death. *Himal Nag'ray* revolves round the native legend of the king of serpents and a human princess known as Himal.

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Saif-ud-Din has exploited the rich suggestively of the legend based on the supernatural and has created a world full of quaintness and irrationality to suit the working of the improbable. Saif-ud-Din, who wrote in a highly Persianised idiom, was not, however, the first poet in Kashmiri to use this late; besides a few persian renderings, he had before him a Kashmiri masnavi of the same title written by Waliulah Matoo.

Saif-ud-Din has, however, displayed considerable skill in depicting picturesque details and expressing intense emotions. His ghazals and other shorter poems are not extant. One of his Persian works worth mentioning is *Risala-e-Aswat*-e-Kashmiri, which is, in fact, a rudimentary introduction to the sounds of the Kashmiri language.

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Tara Singh (Master) (1885 — 1967)

Master Tara Singh, born at Haryal in Rawalpindi district in 1885, was an eminent freedom fighter and politician of Punjab.

Master Tara Singh was born on 24 June 1885, in the village of Haryal in the Rawalpindi district. His father, Bakshi Gopi Chand, was a village Patwari. From his very childhood, Master Tara Singh admired the teachings of the Sikh Gurus and embraced Sikhism in 1902 at the age of seventeen. He passed the Matriculation examination from the Mission High School, Rawalpindi, and did his B.A. in 1903 from the Khalsa College, Amritsar.

During his college day, he had developed anti-British feelings and he was one of the leaders of the students when a hostile demonstration was staged against Sir Charles Riwaz, Lieutenant-Governor of Punjab. He took his diploma in teaching from the Training College, Lahore, and he helped establish the Khalsa High School at Lyallpur, where he offered to serve as the Headmaster of the school at a nominal salary of Rs. 15/- per month. Since then he was known as 'Master'.

In the year 1913, a deputation of Indian emigrants visited the Punjab to seek Government help for their claims for equal rights with the other British subjects in Canada. Master Tara Singh invited them to Lyallpur and organised meetings in their support. This made the Government of India look upon him with suspicion. In the Rikabganj agitation of 1914, Master Tara Singh offered to join a volunteers' *jatha* to Delhi.

During the Gurdwara reform movement Master Tara Singh came to the forefront and emerged as one of its leaders. He played a significant role in Sikh politics for about four decades and was imprisoned many times in connection with different movements. The Akali agitation was a movement of non-violent civil disobedience and it brought about great political awakening in the country. With the passage of the Gurdwara Bill in 1925, there was a split in the Akali leadership, with Tara Singh as the leader of the dissenting group opposed to Sardar Mehtab Singh and Gyani Sher Singh.

In 1927, the British government announced that a Commission under Sir John Simon would be sent to India to review the working of the Government of India Act of 1919. As no Indian was association with the Commission, the Muslim League and the Indian National Congress boycotted it. An All-Parties Conference deputed Pandit Motilal Nehru to draw up, with the help of a Committee, a Constitution for India.

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But the Report of the Committee, known as the Nehru Report, was rejected by the Sikhs—Master Tara Singh being the most vocal against it-on the ground that it failed to solve the problem of the minorities, particularly the Sikhs. Tara Singh, however, continued his association with the Congress in its struggle for independence and fully identified himself with the "Complete Independence" resolution passed at the Lahore session of the Congress on 31 December 1929.

With the spread of Mahatma Gandhi's Civil Disobedience Movement to the North-West Frontier Province, the people of the Province had to undergo great sufferings at the hands of the Police and the Army. This, very much hurt Master Tara Singh and he set out from Amritsar for the North-West Frontier Province with a *jatha* of 100 volunteers. But, he was not allowed to proceed further than Lahore, where he was arrested. In the Gurdwara elections of 1930 Master Tara Singh's party came on top for which Mahatma Gandhi congratulated him.

On 16 August 1932, Sir Ramsay MacDonald announced his Communal Award which apparently sowed of communal disunity in the country. Master Tara Singh opposed it tooth and nail throughout with success. Elections were held in the year 1936 under the new Government of India Act of 1935. The Akali Dal, led by the Master, also put up its candidates against those of the Khalsa Nationalist Party led by Sir Sunder Singh Majithia and Gyani Sher Singh who had entered into a political alliance with the Unionist Party of Sir Sikandar Hyat Khan.

Master Tara Singh stood in opposition to the Unionist Ministry in the Punjab, and his lieutenants, Jathedar Udham Singh Nagoke, Isher Singh Majhel and Sohan Singh Jalal-Usman, organised a Kisan movement against it. The opposition of the Master to the Punjab Ministry, however, came to an end with the inclusion therein of Sardar Baldev Singh through a political pact in 1941 with the Chief Minister, Sir Sikander Hyat Khan.

When the Japanese armies were hovering over the Indian borders during World War II, Sir Stafford Cripps came to India in 1942 to seek her increased co-operation in the war efforts promising political concessions after the war. Master Tara Singh, Sardar Ujjal Singh and Baldev Singh respected the Sikh community. Master Tara Singh rejected outright, Sir Stafford Cripps's proposals as they seemed to provide for the partition of the country. He also bitterly criticised C. Rajagopalachari's proposal that the Muslim demand for a separate state should be conceded.

Cripps's proposals gave considerable encouragement to the separation—seeking Muslim League. It was also felt that the Congress was veering around to the idea of partition. At this moment, Master Tara Singh and his associates announced the demand of the Azad Punjab, with the river Chenab on the north-west and the Jamuna on the south-east. This was only a counterblast to check the Muslim League's demand for the inclusion of the entire Punjab in Pakistan.

After the war was over in 1945, Lord Wavell invited Indian leaders, including Master Tara Singh, for talks at Simla. The Simla Conference broke down on the insistence of the Muslim League that it should be recognised as the sole representative of the Muslims. Soon after the formation of the Labour Ministry in England, a Cabinet Mission consisting of Pethick-Lawrence, Sir Stafford Cripps and A.V.,Alexander came to India to elicit Indian leaders' opinions on the type of Constitution they desired for India.

Master Tara Singh emphatically declared that he stood for a united India, but, if Pakistan was to be conceded, he was for a separate Sikh State with a right to federate either with India or with Pakistan. It was through his timely agitation and successful negotiations with the Bengal leaders that the East Punjab and West Bengal were saved from being included in Pakistan.

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After India became independent, Master Tara Singh headed the movement for the establishment of a Punjabi-speaking State on the lines of some other similar States in the country. To press his demand for it, he undertook a fast-unto-death on 15 August 1961, which was broken after forty-three days.

This hastened the end of his political career and his own nominee Sant Fateh Singh supplanted him. Forlorn and frustrated, Master Tara Singh died on 22 November 1967, in a hospital at Chandigarh. He is survived by his wife, one daughter, Rajinder Kaur, and two sons—Mohan Singh and Jaswant Singh.

Besides politics, Master Tara Singh also took an active interest in constructive work of a more lasting nature. He played a decisive role in establishing the Khalsa College at Bombay and Guru Nanak Engineering College at Ludhiana, the institutions which have benefited students belonging to all communities.

Master Tara Singh was also a forceful journalist and a man of letters. He was the Editor of the *Akali te Pradeshi* for many years. He was the author of 'Baba Tega Singh', 'Prem Lagan' and 'Meri Yad'—the last being his political memoir.

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Tarkalankar, Jaygopal (1775 — 1846)

Jaygopal Tarkalankar, born at Vajrapur in the district of Nadia in 1775, was a Sanskrit and Bengali scholar of much renown.

Jaygopal Tarkalankar was a Sanskrit scholar of much renown. He was born in a village, called Vajrapur, in the district of Nadia. His working life began at Banares under the Orientalist H.T.Colebrooke whom he taught Bengali. Later, from 1805 to 1823, he worked under William Carey at Serampore Mission, where he composed *Shiskhasara* and *Samachar darpan* from 1818-1823.

In 1824, he was appointed a lecturer in Vernacular Literature at Sanskrit College and worked there until retirement in 1845. His students at the college included Ishwar Chandra Vidyasagar, Tarashankar Tarkalankar and Madanmohan Tarkalankar.

Jaygopal was a profound scholar of Sanskrit. His love of Bengali language and literature was no less praiseworthy. His principal aim was to rescue the Bengali language from the grip of gross rusticity and Perso-Arabic influences and place it in grandeur on a chaste Sanskrit base. This inspired him to collate and revise Bengali epics like the *Ramayana* of Krittibasa, the *Mahabharata* of Kasiram Das and *Chandi* of Mukundaram.

His revised edition of Chandi was published in 1819, the Ramayana between 1830 and 1834, and the *Mahabharata* in 1836. In revising these books Pandit Tarkalankar changed many lines of the originals, inserted Sanskrit words in place of native phrases, introduced Sanskrit ornamental vocabulary, and regularised the Bengali payar metre where it was irregular in measure.

These attempts gave a new shape, particularly to the Bengali *Ramayana* ascribed to Krittibasa. This *Ramayana* was published

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from the Serampore press in place of the earlier one published in 1803. This revised edition captured the entire market and all later publishers, including Batatala, Bangabasi and others, reproduced this recension with some minor changes. Thus the *Krittibasi Ramayana* now current in Bengal is after all a creation of Jaygopal Tarkalankar, which enjoys mass popularity.

But this raises a serious question. Jaygopal's process of revising the old manuscripts cannot be held as an ideal one, for it tampers with the original composition and destroys the purity of old writings. Such a process has been sharply derided by later critics as Jaygopali manipulation.

Nevertheless, Jaygopal's editions enjoy great popularity. By altering the 'gramya' words and adding Sanskrit graces he has made the unreadable scribbling of the old manuscripts readable and tasteful. Jaygopal's other literary works include *Shikshasara* for the education of children, *Vilwamangal* (sholkas in original Sanskrit with Bengali translation), *Patrer dhara* on the art of letter writing, *Persian and Bengali Dictionary* and *Bengali Dictionary*.

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Tarkalankar, Madanmohan (1817 — 1858)

Madanmohan Tarkalankar, born at Vilvagram in Nadia district in 1817, was an eminent Bengali poet and fiction writer.

Madanmohan Tarkalankar was born at Vilvagram in Nadia, and educated at Sanskrit College, Calcutta, and later employed as Lecturer at the same college from 1846 to 1850. He resigned his teaching position to take over as District Judge and Raj Pandit at Murshidabad. Five years later he became Deputy Magistrate, first At Murshidabad and then at Kandi.

In 1847, in collaboration with Vidyasagar, his fellow student at Sanskrit college, he founded the Sanskrit press. He was a pioneer of women's education in Bengal. He also write an argumentative article on women's education which was published in 1850 in *Sarbashubhari patrika*.

Madanmohan was a keen lover of literature and wrote prose and poetry with equal facility in both Sanskritised and simple Bengali. He, however, retired from his literary pursuits after he had become District Magistrate. His collections are mostly translations from Sanskrit into Bengali, and some textbooks for children. His literary works include *Rasa-tarangini*, a book of poems written when he was seventeen; *Basabdatta* (1836), a poem composed after Bharatchandra's *Vidyasundar*; *Shishusiksha*, a series of elementary books for children. He also edited some Sanskrit like *Dasakumara charita*, *Kadambari* and *Mumarsambhavam* (1907). Madanmohan was born in a conservative house, but under the influence of Ishwarchandra Vidyasagar he exhibited his progressive tendencies.

Encouraged by Vidyasagar's example he was interest in female education and widow-marriage, and allowed his two daughters to receive their schooling beyond their world at home. What is even more important is the fact that like Vidyasagar, Madanmohan, too, was uninterested in god and, like him, was a pioneer of a new cultural movement in the nineteenth century.

His progressive tendencies, however, did not reflect in his literary attitude which followed Bharatchandra's 'lowness' of expression rather than his good qualities and, perhaps, Madanmohan tried even to surpass him. *Rasa-tarangini* and Basabdatta, however, were

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written when Madanmohan was seventeen and eighteen, and his excesses may be excused.

In his teens he had been attracted by the erotic in Sanskrit literature, and Bharatchandra's erotic descriptions of the hero and the heroine in *Rasamanjari* intrigued Madanmohan into writing *Rasa-tarangini* which is clearly an anthology of translations from a number of erotic *Udbhata* poems in Sanskrit. Ramgati Nyayaratna (1831-94), one of the earliest literary historians in bengali, spoke, however, well of Madanmohan's translations, and his Basabdatta, which borrows its title from Subandhu and has similarities in themes with the Sanskrit work, is comparatively refined.

In many ways it is a fresh creation, as Madanmohan has used verse instead of prose, and altered and expanded parts of the original narrative, giving it a better shape. Madanmohan has exhibited in it his ability in the proper use of a large number of Sanskrit metres in Bengali, as bharatchandra has done, and also imitated bharatchandra in a variety of descriptions. The contemporary lovers of poetry recognised his surprising interlacing of the poetic elements in Basabdatta and considered him superior to Ishwar Gupta (1812-59)as a poet.

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Tarkaranta, Ramnarayan (1822 — 1886)

Ramnarayan Tarkaranta, born at Harinavi in 24 Parganas in 1822, was a celebrated dramatist in the early phase of Bengali drama.

Ramnarayan Tarkaranta affectionately called Natukey Ramnarayan for his devotion to drama, was a celebrated dramatist in the early phase of Bengali drama. He was born at Harinavi in 24 parganas, studied Sanskrit for ten years at Sanskrit college, Calcutta, and was appointed Head pandit at Hindu Metropolitan College, Calcutta. Two years later he joined Sanskrit College, retired after 27 years of service, and opened a Sanskrit school in his native village of Harinavi.

Ramnarayan was the foremost among those who used drama as a medium for social reform. In response to an announcement in a newspaper by Kalichandra Roy Choudhuri, Zamindar of Rangpur, that whoever showed competence in writing a book with the title *Patibrotopakhyan* would be awarded fifty rupees, Ramnarayan wrote a play and got the prize.

Kulin kula sarvasva (1854) is another play which got him a further cash prize; it portrays the miseries of women married to Kulin Brahmins. Ramnarayan thus gave a new direction to drama by making it fulfil social obligations, and soon many followed his practice. *Kulin kula sarvasva* was staged for the first time at the house of 'Ramjoy Basak in March 1857, and appreciative comments were made on it in *Education Gazette* (13 March 1857) and *Hindu Patriot* (19 March 1957).

The second performance came a year later at the house of Gadadhar Seth. Ishwarchandra Vidyasagar was present among a large body of distinguished spectators. The play was staged again in July 1858 at the house of Narottam paul of Chinsurah. The play thus created a furore and the Kulin Brahmins felt ill at ease. From every point of view the play brought Ramnarayan name and distinction.

In recognition of his talent, he was awarded the title of 'Kavyopadhyay' in 1822 by the Bengal Philharmonic Academy, besides the Harakumara Thakur Kanak Keyur prize. Ramnarayan received a cash prize of two hundred rupees for his *Navanatak* from the authorities of the Jorasanko Natyashala. The

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manuscript was judged by Vidyasagar and *Rajkrishna*.

Although Ramnarayan's plays were modelled on the Sanskrit drama, they became popular for their realism and, at the same time, for their capacity to entertain. As his whole education was in the old tradition of teaching, the note of modernism in his attitude surprises his audience and readers. His plays have a plenty of Sanskrit words with similes and alliterations as well as riddles, proverbs and village dialogues.

The nineteenth century from its early decades showed the old social evils in Bengal in their nakedness against the background of the new Western education. Ramnarayan was born in a society which had been conservatively Brahminical, following the older traditions, but it was this very society that he clubbed in his writings.

Ramnarayan adapted four Sanskrit plays: *Benisamhar*(1856), *Ratnavali* (1856), *Abhijnan Shakuntala* (1860) and *Malatimadhav* (1867). The adaptation are racy with some editing and corrections. The plays were quite in demand even by princely houses which inspired Madhusudan to write his plays in Bengali.

Ramnarayan had written four mythological plays *Dharmavijay* (1870), *Rukminiharan* (1871), *Kansabadh* (1875) and *Swapnadhan Natak* (1873). Ramnarayan's mythological plays had their stories borrowed from the puranas, but he did not imitate them slavishly. His use of new characters for dramatic effect and his ability to arrange the events coherently in the plays made the puranic stories fulfil, to a great extent, a theatrical requirement learnt from the study of the European drama.

As a result the age-old characters enveloped in the supernatural became real-life individuals placed in plausible situations, using the language of everyday conversation and demonstrating contemporary manners.

Ramnarayan wrote three farces, *Jeman Karma temni fal* (1872), *Chakkhudan* (1869)and *Ubhay sankat* (1869). They have for their subjects attraction for a married woman and the lover's farcical punishment the debauchery of a husband and its cure, and the problems of having more than one wife. The three farces demonstrate Ramnarayan's ability to make use of the bite of satire and the prick of irony to cleanse society and individual attitudes.

At both the houses of the two families of the Tagores (Pathuriaghata and Jorasanko) Ramnarayan was equally respected. Jyotindramohan was his patron and Dvijendranath his pupil. At Pathuriaghata theatre almost all Ramnarayan's plays and farces were staged. His prose includes *Patibrotopakhyan* (1853) and *Prakashya baktrita* (1853).

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Tarkhadkar, Dadoba Pandurang (1814 — 1882)

Dadoba Pandurang Tarkhadkar, born in Bombay in 1814, was an eminent Marathi poet, writer and critic.

Dadoba Pandurang Tarkhadkar came of a family well established in Bombay, though his ancestors originally belonged to Wasai. Soon after his birth, Maharashtra came under the British rule. Dadoba was long in government service. He worked in the education department for several years, and was a Deputy Collector also for some time. His work reflects the Indo-English cultural interaction, characteristic of the young educated generation of his time.

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In recognition of his services, Tarkhadkar was given the title of 'Raobahadur' by the British government. The public in general also respected him as a scholar. His personality was a mix of traditional ethics and contemporary socio-educational upbringing. He was a rare combination of truth and temperance, and was rightly called the 'Panini' of Marathi language. He worked for the development of the Marathi language and the cause of education in Maharashtra.

Marathi prose prior to Dadoba was limited to fulfilling practical needs only, and was not adequate to cover the increasing requirements of modern knowledge. The academicians had accepted Sanskrit as a medium of learning, and no one tried to prepare even a systematic grammar of the Marathi language. The earlier efforts made in this direction were not successful.

The scholars of the Mahanubhav school in the 13th century had prepared a Marathi grammar for their use. The missionaries too had made attempts to work out a book of grammar. Even earlier scholars like Balshastri Jambhekar, the first journalist in Marathi, had written a book of grammar for school children. Dadoba was not satisfied with these efforts and prepared a systematic grammar of Marathi.

It was due to this reason that the title of 'Panini of Marathi' was conferred on him. He accepted the contemporary 'Puneri' Marathi as the standard and published his grammar in 1836, which went through reprints in 1850, 1856, 1863, 1867.

Though Marathi grammar has undergone some changes, the basic structure laid down by Dadoba has remained the same. Not only did he prepare Marathi grammar, but being well-acquainted with other languages like Persian, Gujarati, Sanskrit and English, he studied the grammar of those languages also.

Dadoba wrote in Sanskrit also. *Abale-ashrumarjan* is his pamphlet on women's probles and their welfare. It shows his liberal attitude towards women, which is also reflected in his autobiography—a pioneering works in the genre. Even though incomplete, it has been accepted as an important socio-historical document of the period.

Dadoba's well-known book *Yashoda Pandurangi*, a critical appreciation of Moropant's *Shloka kekavali*, shows his deep attachment to his family It also reflects his commitment to literature. Notwithstanding the family references, the importance of this book as a landmark in literary appreciation ought not to be underrated. Further, it reflects the views of the new generation about old Marathi literature.

Dadoba compares Moropant's poetry with Milton's paradise Lost. He and his generation were influenced by the missionaries who also started re-considering their approach to religion. Dadoba studied Hinduism and Christianity in depth and felt the need of reformation in Hindu religion.

To achieve this, he founded the *Paramhans Sabha*, later renamed *Manavadharma Sabha* (1844). His other pamphlets on this subject, namely *Dharma vivechan* (1868) and *paramahansik brahmakarma* (1880), show his understanding of religious thought.

He suggested many reforms in Hindu society, and his opposition to idol worship earned him the wrath of conservatives who branded him as a 'convert' to Christianity. But undeterred by this critism, he continued his mission with singleness of mind. Dadoba's socio-religious work is, indeed, similar to that to Raja Rammohun Roy of Bengal.

Dadoba also composed a few poems, and in his booklet *Shishubodh* (1884) we find some words of advice given to girl students and other adults of his generation.

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Tata, J.R.D. (1904 —)

J.R.D. Tata, born in Paris in 1904, grew up as an undisputed pioneer of civil aviation and played a pivotal role in ushering of the era of air transport and industry in India.

"I can hardly imagine what we should have done during these four years (of war) if the Tata Company had not been able to give us steel rails which have been provided for us, not only for Mesopotamia but for Egypt, Palestine and East Africa, and I have come to express my thanks", said Lord Chelmsford.

The great Tata enterprise was truly due to the prescience, imagination and genius of the late Jamsetji Tata. The sprawling steel plant, located at Sakchi in Bihar, is identified with the name of its founder, Jamsetji Tata, which Lord Chelmsford named as Jamshedpur. During the First World War, Tatas supplied to the British government 15,000 miles of steel rails which made possible the shifting of troops and war materials in Mesopotamia.

Jamsètji had dreamt and laid the lines along which India could erect steel plant, a hydro-electric network and a University of Science. Neither the steel a nor the hydroelectric company had been floated nor had the University of Science been started. Eight years after Jamsetji's intensive efforts Dorab, Ratanji Tata and other loyal colleagues worked as a team to make all his dreams come true.

Ratanji Tata had a French bride, Sooni. Sooni gave birth to a second child on July 29, 1904 in a spacious and magnificent house in Paris, who was named as Jehangir. Jehangir Ratanji Dadabhai Tata, later popularly known as 'Jeh' to his close associates, grew up as an undisputed pioneer of civil aviation and played a pivotal role in ushering of the era of air transport in India.

Jehangir's early upbringing was in a comfortable atmosphere as his father was a business associate of Sir Jamestji Tatas Sons and a director of the family company, Tata Sons. As a director, R.D. Tata could draw a princely income of upto Rs. 200,000 per year in the 1920s. The Tatas had five children who grew up and were schooled in France and sometime in Mumbai. Consequently, for many years, JRD was more fluent in French than in English.

When JRD was five, the family initially bought a house at Hardelot, a beach on the Channel coast of France and later several villas. It was in Hardelot that JRD's interest in flying was kindled. That interest was sparkled off because the family's neighbour, Louis Bleriat was the legendary French aviator, who achieved world fame in 1909 by being the first to fly a plane across the Channel. He would land his plane on the beach, much to the delight of everyone. From then on the young Jehangir made up his mind to become a pilot one day.

Five years later, at the outbreak of the First World War, Sooni and the children were in Paris while JRD Tata was in India. The heroic tales of the magnificent men and their flying machines once again fascinated Jehangir who was now ten and who fervently wanted the war to last until he became a pilot. His father, however, ordered the family home and soon Mrs. Tata and her children boarded a liner, braved the German U boats and the air attacks and reached Mumbai safely.

For a while, the Tatas stayed at the Taj Mahal Hotel in Mumbai and in 1917, after Sooni delivered her last child Jimmy, the family moved on to Japan to be with Ratanji Tata who was engaged in trading in Yokohama. The family returned to India the following year and in 1919, a few months after armistice was declared, Sooni and her children left for France.

In 1919, JRD's father sent him to England to brush up his knowledge of English so that he

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could enter a British University, but as Sooni was recovering from tuberculosis, which she contracted during the war, perhaps the elder Tata wanted Jehangir to look after her since he himself was pre-occupied with business in Mumbai. In 1922, Sooni's condition deteriorated and she expired when she barely reached the age of 43.

In October 1923, Tata family was back in India with Jehangir in Suffolk to brush up his English. When his stint was coming to an end, a new law was passed in France, making it compulsory for all French boys above 20 to serve in the army. The only concession was reserved for the eldest sons of families, who were allowed a reduced one year conscription. So, instead of becoming a scholar at Cambridge in 1924, Jehangir served in a regiment called *Le Saphis* (The Sepoys) with the French army near Lyon.

Since his officer found him an educated person knowing typing, he made him his Secretary. Very soon, Jehangir became the favourite of all officers whose leave applications he had to type. At the end of the year, Jehangir wanted to extend his army days by opting for an Officer's Training Course, but his father angrily vetoed the idea and called him to Mumbai to join the Tatas.

His father decided that a college degree was not essential for a career in Tatas. But this decision 'regretted' Jehangir throughout his life and caused him for a 'life-long inferiority complex'.

In 1924, the corporate house, known as Bombay House, was inaugurated. Till that time, Tatas were operating from the Navsari Building. Jehangir arrived in Bombay House in 1925. There he was introduced to John Peterson, a Scotsman and the then Director-in-Charge of Tata Steel. Peterson routed every single paper through Jehangir. In this way, Jehangir had a formal training from the highly trained ICS administrator.

After a few months, Jehangir visited Jamshedpur to familiarise himself with Tata Steel's operations. His father expired at the age of 70, leaving Jehangir (22) as head of the family. Apart from looking after his brothers and sisters, he had to settle his father's debts. The one security which he inherited was his father's position as a permanent director of Tata Sons and the company started him with a salary of Rs. 750 a month.

It was JRD's love for fast cars that led him to Thelma Vicaji, the niece of one of Mumbai's most celebrated lawyers. The Vicajis were pioneers in Banking. In his mid-twenties, JRD was gifted a Bugati by his father and he used to drive it to Pune (a distance of roughly 200 kms) in 2.5 hours.

In this situation, he visited Vicajis and saw the beautiful Thelma, popularly called Thelly. A romance blossomed. Tata family shifted at the Taj Mahal hotel in front of Vicaji's residence. In 1930, Jehangir was married to Thelly.

After a year of his marriage, Jehangir got a pilot's licence. In 1931, he participated in a race for the Aga Khan prize of five hundred pounds for the first Indian to fly between India and England or vice versa. While Jehangir flew from Karachi to London, the winner, Aspy Engineer, who was later to become Chief of Staff of the IAF, flew from England.

They crossed each other at Alexandria, where Aspy Engineer was temporarily grounded as he needed some spark plugs. Jehangir had some spare ones and he gave them to him. This enabled Engineer to land in Karachi around the time when Tata was over Paris.

JRD's interest in civil aviation was kindled by a boxing champion of the RAF, Nevil Vintcent, who was going around the country in the late twenties during survey work. Imperial Airways planned an air service between London and Calcutta via Karachi which would also carry mail. Vintcent's idea was to connect Karachi with Ahmedabad and Mumbai by establishing a feeder service to carry the mail.

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With the help of Peterson, he was able to persuade Sir Dorab to invest Rs. 200,000 in the formation of the Tata Aviation Service, later known as Tata Airlines. On receipt of the Government's approval, JRD hoped to fly to India himself with his wife. They flew to Naples where JRD developed high fever. When recovered, the idea of flying for Mumbai was abandoned. So, he put the plane on the steamer as his personal baggage.

The first flight to Tata Aviation took off at Drigh Road airfield in Karachi on October 15, 1932 with JRD at the controls flying Solo to Ahmedabad and then to Mumbai. He was flying the Puss Moth. At Mumbai, the postmaster of the city received 55 pounds of mail. Vinticent flew from Mumbai to Chennai with 47 pounds of mail. From Chennai the plane would turn around and carry mail on the return journey destined for UK.

The complete journey would take four days with overnight halts in Bellary and Chennai. But in the very first year of its service, Tata Aviation Service is said to have achieved what Indian aviation is now struggling to achieve—cent per cent punctuality.

In fact, the Directorate of Civil Aviation, in its Report for 1933-34, asked Imperial Airways to send a team to the Tatas to learn a few lessons on reliability. In its first year of operations, the Tata Aviation Service, which was later named as Tata Airlines, made a profit of Rs.10,000 without seeking any government subsidy at a time when there was scarcely any airlines operating without any government support. The profits increased to Rs. 66,000 in 1937 and Rs. 600,000 the following year. In the first five years of its operations, the punctuality average was 99.4 per cent.

In 1938, when Sir Nowroji Saklatvala expired, JRD headed the country's largest empire at the age of 34. In 1940, he participated in the freedom movement and attended a few Congress sessions including the famous one in 1942 when the call for the Quit India Movement was raised. He contributed financially to the movement and turned down an offer for Knighthood.

During the Second World War, JRD joined hands with GD Birla, Kasturbhai Lalbhai, some technocrats like Dr. John Mathai, Sir Ardeshir Dalal and A.D. Shroff in envisaging a 15-year Plan for the country in 1944 to be implemented in three stages. The Plan called for an outlay of Rs.100,000 millions and aimed at doubling the per capita income at the end of the period.

The Britishers were forced to take cognizance of the Plan, as they felt that the nationals were competent to produce a Plan Document and implement it. The Viceroy requested JRD to spare the services of Sir Ardeshir Dalal. He wanted to induct Sir Dalal in the Viceroy's Executive Council to start a Planning Department.

In July-August 1945, Tata Engineering and Locomotive Company (TELCO), an engineering complex, was established to manufacture boilers, locomotives and heavy engineering equipment like road rollers, tractors, earth-moving equipment, diesel engines, etc. Earlier, Tatas had been the pioneers of the Cement Industry. Indian Cement was formed in 1912 and Shahabad Cement followed in 1921.

In 1936, Tatas joined three other companies in starting the Associated Cement Companies. TELCO factory was established and a research division in Pune was set up to ensure a capacity to design and manufacture its own sophisticated machinery, dyes and press-tools to create the machines to make truck parts.

On January 1, 1939, Tata Chemicals was launched in Okhamandal, Saurashtra, to produce soda ash to make the country self-reliant in the manufacture of glass, ceramics, textiles and in a host of other industries.

After partition in 1947, there was a proposal for joint-sector airline with 49 per cent government holding, 25 per cent with Tatas and

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balance to public. Tata Airlines was now Air India with JRD Tata as its Chairman. As its Chairman, JRD spent all his time in setting up systems and standards.

The training of the pilots, cabin crew, as well as rest of the staff had to be organised. Air India was incorporated on March 8, 1948 and its regular service was introduced within three months. Air India International later became the first Asian Airline to link East with West by a regular service.

The driving force behind the venture made JRD's presence felt in all areas to ensure excellence. On every flight he flew, he made copious notes which were turned into memos on arrival. They contained his minute observations on a variety of topics from the correct angle of recline for seats and suggestions to staff to avoid smoking in the galleys, to the colour of the beer and quality of the tea served aboard.

He is reported to have written over a million words this way. He knew that he could not compete with the giant foreign airlines in terms of size. Therefore, his emphasis was on service. Punctuality was one of JRD's obsessions. It made him proud. He knew that he could not do the job alone. As a team builder, he was firm in demanding standards, and generous in giving credit to others which brought out the best in them. Occasionally, he even tended to be over-generous in boosting the egos of his colleagues.

He was elected President of International Air Transport Association for 1958-59 and was invited to the first IATA Conference outside Europe or America in New Delhi which was inaugurated by Jawaharlal Nehru. At IATA meetings, JRD talked freely, utilising the added advantage and prestige attached to himself being a pioneer aviator. He often spoke for the passengers. His knowledge of aviation was based not only on his practical experience, but also on his wide reading.

With his innate love for aviation, in October 1962 he again undertook the Karachi-Mumbai flight by flying a Leopard Moth along the same route, carrying about 2,700 commemorative letters from Karachi including one from President Ayub Khan to Dr. S. Radhakrishnan, in New Delhi. Of his flying experience he once said: "The fact that you find yourself totally alone in the immensity of space made you very humble and made you see of what little consequence you are. And then you identify God with the immensity of nature."

In June 1978, JRD received a message from the US informing him that he had been selected for the Tony Jannus Award instituted in Florida in honour of the man who had started the first scheduled airline service in the world in 1914. Among those who had previously been given the award were the founders of Pan Am, Eastern Airlines, Douglas Aircraft and the inventor of the jet engine, Sir Frank Whittle.

In 1985, the Federation Aeronautique International's gold Air Medal came to JRD. In 1986, the International Civil Organisation gave him the Edward Warner Award. In 1988, he was given the Daniel Guggenheim Medal for his distinguished services to aviation.

Earlier when the Planning Commission had recommended that all domestic airlines be merged with the government having the controlling power, JRD recommended separate airlines for the domestic and international operations. The Government nationalised the entire business in 1953 and JRD was offered Chairmanship of both the airlines. With his love for flying, he devoted most of his time with Air India, leaving very little time for the rest of his group companies.

But when Morarji Desai suddenly terminated his service in 1978, appointing JRD's Chief Executive of Indian Tube Co. (a Tata enterprise), Air Vice Marshal P.C. Lal, as his successor, it came as a shock to JRD. However, he was re-appointed as Chairman after Mrs. Indira Gandhi took over as Prime Minister.

By late 1960s, Tata Sons opened a computer software division. In 1962, Tatas entered the tea business jointly with James

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Finley and set up a tea blending and packaging company. Fourteen years later, when the British management of James Finley pulled out of India, Tatas took over their interests—53 tea estates in eastern and southern India, making the Tata Tea one of the largest tea companies in the world. In the same year, Tatas also launched their first Consultancy Service.

In this project, the Tata Electric Companies worked along with EBSCO in America. In 1968, it came to be known as Tata Consulting Engineers and provided its services to a broad spectrum of industries in the fields of power, chemicals, fertilizers and engineering. In 1980, Tatas started Titan watches in association with Tamil Nadu Government and in collaboration with France's Ebauches and Citizen Watch Company of Japan.

With the liberalisation policy instituted by Rajiv Gandhi in 1985, there was a considerable expansion of Tatas. Between 1985 and 1989, fourteen new Tata companies were established. When JRD took over as Chairman, the entire group consisted of fourteen companies, but when he laid down office 52 years later, there were 95 companies. Their turnover rose from Rs. 17 crore to around Rs.10,000 crores. Assetwise, Tata companies are ranked among the top ten with Tata Steel as number one, TELCO as number four and Tata Chemicals as number ten.

JRD made the most significant contribution to industry and the impetus he gave to the professional management in the country was tremendous. Apart from setting up Tata Management Training Centre and initiating the Tata Administrative Service within his organisation, the freedom and support he accorded to his managers was the envy of the fraternity.

After the abolition of the Managing Agency System in April 1970, JRD made the chief executives of various Tata companies the Managing Directors and was, thus, able to induct high profile chief executives in the House of Tata, like legal luminary Nani Palkhivala, technocrat Darbari Sethi, hotelier Ajit Kerkar, business economist Freddie Mehta, management *guru* Russi Mody.

JRD had a distinct style of management. Every Tata company shared the same tradition, same philosophy and the same values. He ensured that chief executives and key managers of the enterprises should be people who believed in and followed the Tata tradition and philosophy. For this purpose, senior people were either groomed within the companies, or senior civil servants like John Peterson, John Mathai, Homi Sethna, Raja Ramanna and BG Deshmukh were appointed. "They are left free to act on their own.", he said. They were encouraged and given opportunities for leadership.

As an employer, he was humane and liberal—easily approachable, sympathetic in manner, admired and respected by labour leaders who often appealed to him to intervene in disputes between the management and unions. Such personal popularity, which he enjoyed, could hardly be paralleled in an organisation employing over 120,000 workers.

Outside the office, JRD's chief recreation had been gold, swimming, skying and books. He had a deep love for poetry, both English and French. He had been a trustee of the Mahatma Gandhi National Memorial Fund and a member of public bodies concerned with industrial planning and research. JRD had been a philanthropist in the real sense.

He never believed only in donating money. He thought that "fortune and influence are bestowed upon us as a trust during our life time." He always rejoiced in helping people. He played an active role in establishing the Tata Memorial Hospital in 1941. In 1939, he arranged a Chair for Dr. Homi J Bhabha in cosmic ray research in the Indian Institute of Science. In 1945, he accepted Dr. Bhabha's proposal to set-up Tata Institute of Fundamental Sciences.

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JRD was the first prominent Indian to espouse the cause of family planning and the first to spell out the need for a Presidential System of Government. In 1954, he proposed the setting up of a School of Population Studies in association with the Tata Institute of Social Sciences for carrying out research in population for the Government and the Universities, which later took the shape of International Institute for Population Studies.

In 1970, he started the Family Foundation of India with a view to launch a private initiative to supplement the Government's effort in this field. Tata companies have contributed around Rs. 17 million over the years and other contributions have come from Ford Foundation, DCM, Escorts and Godrej. Characteristically, he was the first to start family planning programmes in his own concerns.

In 1992, he was honoured with the United Nations Population Award for his greatest contribution to the cause of family planning. In the same year, he was also decorated with *Bharat Ratna.*

On October 9, 1993, JRD left for Geneva on his annual vacation. There he fell sick, developed kidney problem and was admitted to a Nursing Home. Two Indian doctors were flown to Geneva to examine him. It was proposed to bring him back, to Delhi. But the 'Father of the Indian Aviation went into eternal sleep on November 29 and was found dead at 7.30 a.m. According to JRD's wishes, his body was taken to Paris and buried in a cemetery at *Pere La Chaise* by the side of his parents.

JRD and Thelly lived in south Mumbai in a rented house. JRD had no children. He adopted a son, Ratan Tata. Even at the age of 87, he stayed in his office working late into the evening. Probably no other family in India, both before and after Independence, has ever contributed as much to the economic development and philanthropic work as the Tatas have.

He not only helped to build an infrastructure for India's post-Independence development, strengthening its steel sector, setting up civil aviation in the sub-continent, and sending the country into the nuclear age, besides spreading the message of family planning, but he also ushered in a new industrial culture and a new management corpus. He will be remembered not only as an individual and for his industrial achievements, but also as the maker of modern India.

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Tata, Jamsetji Nusserwanji (Sir) (1839 — 1904)

Jamsetji Nusserwanji Tata, born at Navsari in 1839, was a pioneer in modern industry and founder of one of India's most forward-looking business organisations.

Jamsetji Nusserwanji Tata, a pioneer in modern industry and founder of one of India's most forward-looking business organisations, was born in 1839 at Navsari, where his Zoroastrian ancestors had settled for some twenty-five generations. Initiated in the faith of his forefathers, Jamsetji had a most rudimentary education in his home, town, but at fourteen he joined the Elphinstone Institution in Bombay and was later enrolled as free scholar at the Elphinstone College.

Among his contemporaries at this famous institution were Dinshaw Wacha and Ramakrishna Bhandarkar. Jamsetji's education was cut short within two years, circumstances forced him to enter his father's business of trade

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with China. While yet a student, he was married to Heerabai, daughter of Cursetji Daboo. His elder son, Dorab, was born in 1859, the younger, Ratan, in 1871.

Jamsetji's career in business had all the elements of high drama. The American Civil War created a climate for speculation; many fortunes were made or lost and the Tata family had its early share of vicissitudes. But, Jamsetji pulled himself out of difficult times largely through profits made by contracting supplies to the Abyssinian Expedition. Early misfortunes and his travels abroad led to a realisation of the importance of sound business principles.

Later, in his career-on the occasion of the opening of a new shed at one of his mills—Jamsetji specially mentioned to his audience that "with honest and straight-forward business principles, close and careful attention to details...there is scope for success". Not content with the tradition ways of business in his time, Jamsetji was determined to break new ground in the textile industry.

In a daring and unconventional way, his interest turned to Nagpur—a most unpromising place it appeared to contemporaries—where he established the Empress Mills on the New Year's Day, 1877. The farsighted management of the Mills and the concern which Jamsetji showed for the modernisation of the machinery, for internal working conditions and, above all, for the welfare of the factory workers, paid off from the business point of view.

In 1886, the Dharamsi Mill at Kurla was taken over and reorganised by the newly-formed Swadeshi Company; the same year the Advance Mills at Ahmedabad were put on a sound footing. The name of the former symbolised Jamsetji's passion for the Swadeshi movement; the latter suggested his concern for modernisation in the textile industry.

The modernisation of the textile industry was only a part of Jamsetji's work. He strove tirelessly for the development of Bombay. Many impressive buildings in the city owe their existence to his philanthropy. Homes were built for middle-class Parsee families. He helped in the establishment of the Parsee Gymkhana and supported the Bombay Presidency Association.

The Taj Mahal Hotel, overlooking one of the most beautiful harbours of the world, put Bombay on the world's tourist map. At the other end, in his home town of Navsari, he was concerned with the problem of making available pure drinking water and was responsible for sinking wells for the common people. He had an abiding interest in education and established many educational institutions.

In Jamsetji's vision of modern India and of her material progress, the manufacture of high grade steel, the generation of electric power and the promotion of scientific and technological education were seen as providing the motive force of change.

The rediscovery of rich iron-ore deposits in Chota Nagpur, first mentioned in a Government report which had been forgotten, and the finding of Sakechi—the modern Jamshedpur—where the iron and steel works were eventually set up, constitute one of the most notable and inspiring chapters in the economic history of India. He also prepared the ground for the Hydro-electric Scheme in Western India, a project which provided a powerful stimulus to the textile industry and contributed to the creation of an important item in the infra-structure of modern industry in the country.

A remarkable feature of Jamsetji's outlook was his deep and abiding concern with scientific research. The Institute of Science at Bangalore—one of the most important institutions of its kind in the country—owes its existence to his efforts, although he did not live to see it built. It was characteristic of Jamsetji's scientific temper that every project which took shape in his mind, was based on considerable research and study.

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No aspect of the problem escaped his scrutiny and examination. He knew more about cotton and the industry than most of his contemporaries and was eager to share his knowledge with competitors in the field. He was familiar with the problems of sericulture and during his travels abroad, he was constantly preoccupied with the possibilities of transplanting trees which would benefit the people of India.

Through his many-sided activities, he created one of the most enlightened business houses in the country and left behind an inspiring example of what an industrialist could do for the progress of an underdeveloped country. In all his efforts were to be seen the glow of an ardent patriotism; "large was his heart and his soul sincere".

He used his wealth as a trust and organised his charities on a systematic basis. Out of these endowments, financial assistance was given to young men to compete for the Civil Service and his biographer, Harris, notes that about 20% of the Indian members of the I.C.S. had been Tata scholars. One of the most remarkable features of his life was the foresight which he showed in all that he did and it received special mention in the inscription of the bronze statue at the Institute of Science.

Jamsetji's travels took him across continents and his enfranchised mind derived ideas from many countries. For all this wealth, he never lost touch with the realities of India. He was simple in his habits, dignified but not ostentatious, a good father and a good husband. He "remained to the last," said Lord Sydenham, "what he was by nature, a simple, modest gentleman, seeking neither title nor place, and loving with a love that knew no bounds the country that gave him birth."

Jamsetji died at Bad Nauheim on 19 May 1904. The body was taken to England and interred with Zoroastrian rites in the Brookwood Cemetery. Wrote his biographer Harris, "One patch of English soil should be sacred to Englishman and Indian alike. It was fitting that a man, 'still loftier than the world suspects', should lie so near the Empire's heart. Many a merchant also lies within hail, but among them there is none who could excel this man in honesty, industry and simplicity; and few whose death left a greater blank in the lives of those who knew him well."

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Tatyasaheb Kelker

——See under Kelker, Narsimha Chintaman

Tatya Tope (1813 — 1859)

Tatya Tope, born in Poona in 1813, was one of the Martyrs of the great revolution of 1857 and man of greatest daring and a patriot of the highest order.

Tatya Tope alias Ram Chandra Pandurang was born around 1813 in an orthodox Deshasth Brahmin family in Poona. His father, Pandurang Rao Tope, was an important noble at the court of the Peshwa Baji Rao II. He shifted his family with the ill-fated Peshwa to Bithur, where his son became the most intimate friend of the Peshwa's adopted son, Nana Dhundu Pant. The other associates of Tatya Tope were Rao Sahib and Rani Lakshmi Bai. His traditional education in a political atmosphere fitted him for herioc deeds.

In 1851, when Lord Dalhousie deprived Nana Sahib of his father's pension, Tatya Tope

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also became a sworn enemy of the British. He cooperated with Nana Sahib in organising an anti-British upsurge secretly in collaboration with other aggrieved persons. In May 1857, when the political storm was gaining momentum, he won over the Indian troops of the East India Company, stationed at Kanpur, established Nana Sahib's authority and became the Commander-in-Chief of his revolutionary forces. In the military encounters that followed, he emerged as a gifted tactician with a marvellous organising skill and as an unsurpassed guerrilla warrior with lightning speed.

After the reoccupation of Kanpur by the British as a result of ding-dong pitched battles and on being separated from Nana Sahib, Tatya shifted his headquarters to Kalpi to join hands with Rani Lakshmi Bai and kindle a revolt in Bundelkhand. He defeated the pro-British Raja of Charkhari and proceeded towards Jhansi, but was defeated by Sir Hugh Rose at the battle of the Betwa and prevented from reaching his destination.

Subsequently, after the capture of Jhansi by the British, he was routed at Koonch and Kalpi. At last, he reached Gwalior where he declared Nana Sahib as Peshwa with the support of the Gwalior contingent. But, before he could consolidate his position he was defeated by General Rose in a memorable battle in which Rani Lakshmi Bai suffered martyrdom.

The fall of Gwalior was a turning point in the career of Tatya Tope. Thereafter commenced his remarkable feats of guerrilla warfare over very vast regions of Central India, Malwa, Bundelkhand, Rajputana and Khandesh, from the recesses of the Vindhyas to the gorges of the Aravali, harassing and perplexing the British and their allies.

Pursued from June 1858 to April 1859 by nearly half of the British forces in India under their ablest generals enjoying the fullest support of their military intelligence, he outmaneuvered them several times either by his miraculous escapes from the military network or by baffling counter strokes even when defeated. He could not be captured in the marathon chase of about 2,800 miles horizontally and vertically through forests, hills, and dales and across the swollen rivers.

At last he was betrayed by his trusted friend Mansingh at midnight on 8 April in the thick jungle of Paron and was hanged at Sipri on 18 April after a trial by a Court Martial.

A man of greatest daring and a patriot of the highest order, Tatya Tope showed super abundant energy, desperate courage and infinite capacity to defy death during his brilliant military exploits in the freedom struggle and made himself immortal. He proved to be the cleverest, the most troublesome and a highly elusive enemy, virtually a will-o'-the-wisp, for the British in India.

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Tawade, Sitaram Ramji (1895 — ?)

Sitaram Ramji Tawade, born at Salel in the district of Ratnagiri in 1895, was an eminent educationist and journalist.

Sitaram Ramji Tawade was born of poor, but respectable Maratha Hindu parents, Ramji

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Raghoji Tawade (father) and Laxmibai (mother) at Salel, taluka, Malvan, district Ratnagiri, on 10 October 1895. He had two sisters and one younger brother, later the Vice-Chancellor of the Marathwada University. His ancestors were in the military service.

His first two wives died and he took as his third wife, Satyabhamabai, daughter of Bhaskarrao Jadhav, once leader of the Non-Brahmin Party of Bombay Presidency, in 1924.

He earned and learned from the beginning of his student's career in a Marathi school in his village to its end in America and England, and secured degrees of M.A., T.E.D. (Columbia) and Dip. Ed.(Oxon).

He read and studied Hindu religious books and English books on many subjects.

His father moulded his character which was later on shaped very finely by his teachers and professors in Bombay, America and England.

He left Bombay on 28 October 1920 for studies in America and returned in February 1923 after securing the M.A. degree in Education from the Columbia University and a Diploma as a Teacher of Education. He won the University Scholarship of $300.00 in 1921.

He joined the Education Department of the Bombay Government in June 1923 as a Lecturer in the Secondary Teachers' College, Bombay, and retired on 10 October 1955 as the Educational Officer, Class I. In 1936 he took one year's leave for studies in England and secured the Diploma in Education from the Oxford University and returned to Bombay in June 1937 to rejoin his service.

From 1928 to 1960, he worked in various capacities as the Principal of the Training College for Men, Poona and Belgaum; Member of the Bombay University Senate; Member, Life Member and Fellow of some educational, historical and social institutions; and presided over some educational conferences.

From 1925 to 1946, he gave donations to eighteen educational institutions in various parts of Maharashtra.

He edited the Marathi magazine, the *Prathamik Shikshak* of the Training College for Men, Poona, while he was the Principal of that College. He also edited and authored about half a dozen books.

His experiments in teaching were successful and helped to spread education in villages on a large scale between 1930 and 1955.

A special issue of the Marathi magazine, the *Shikshak*, was issued to commemorate his sixtieth birthday on 10 October 1955, which was celebrated publicly in Poona.

He advocated education, social, religious and political reforms and economic development and worked for them, directly or indirectly. He backed regionalism if it did not mar the national progress.

He is short and stout and ware Western dress outside home. His manners were pleasant. He had been quiet, but herioc. He stamped his personality in the educational field of Maharashtra more than in other fields.

He realised the importance of educating the masses to make them able to realize their mental, educational, economic and political backwardness. He launched schemes to open schools in villages and started camps and seminars to guide teachers how to reach the students to make them grasp the subjects. Many of the Maharashtra students of his period are now front-rank politicians, social workers and writers.

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Taylor, Joseph Vvan Someran (1820 — 1881)

Joseph Vvan Someran Taylor, born at Belgaon in 1820, was an eminent Gujarati scholar and writer.

Joseph Vvan Someran Taylor was a Scottish Christian missionary who wrote a grammar of Gujarati language, which is one of the earliest attempts by a western scholar. Taylor was born at Belgaon where his father was engaged in missionary activities. After completing his initial education in local schools, he went to the UK for higher studies.

He graduated in 1843, and joined the London Missionary Society. Like his father, he devoted himself to the mission for the rest of his life. In 1846, he arrived in Gujarat and soon learned the local language. Taylor loved Gujarati language and literature, and by 1850, his Gujarati articles started appearing in periodicals published by the missionaries.

In 1860, the London Missionary Society decided to wind up its activities in Gujarat, and Taylor was faced with the prospect of leaving the state for good. But his devotion to Gujarat, its people and their language was so immense that he decided to resign from the Society, and joined the Irish Presbyterian Mission was to continue its work in Gujarat.

It was in 1867 that Taylor published his *Gujarati bhashanum vyakarana* (A grammar of Gujarati language). This laborious work, written in Gujarati, earned for its author the title of 'Father of Gujarati grammar'.

Taylor was not the first western scholar to write a grammar of Gujarati. Amongst the attempts of his predecessors, mention may be made of Robert Drummond's *Illustrations of the Grammatical Parts of the Guzarattee, Mahratta, and English Languages* (1808) (the earliest printed books in Gujarati discovered so far), W.Forbes' *A Grammar of Goozrattee Language, with Exercises, Dialogues and Stories* (1829), H.N.Ramsay's *The Principles Gujarati Grammar* (1842), W.A.Clarkson's A Grammar of the Gujarati Language (1847), E.Lucky's Principles of Goojaratee Grammar (1857), and T.C.Hope's Gujarati bhushanum vyakarana (1858).

Though chronologically not the first, Taylor's grammar was far more comprehensive and exhaustive than those of his predecessors. Except for Hope's work, all others attempted to present the grammar of Gujarati language through English language and grammatical concepts, and they mostly aimed at helping foreigners to study a local language for the limited purpose of civil administration or missionary propaganda. Taylor's work was meant for the local inhabitants, and was prompted by afar more genuine love and respect for the Gujarati language.

It was widely used by schools in the then Bombay Presidency, and ran into four editions till 1903. Subsequently it was replaced by Gujarati bhashanum *brihad* vyakarana (1919), a more scholarly and comprehensive work by Kamalashankara Pranashankara Trivedi (1857-1925).

Taylor also compiled, in collaboration with *Vrajalal Kalidasa Shastri* (1825-1892), *Dhatusangraha* (1870), an etymological dictionary of Gujarati roots. He also studied Gujarati prosody, and wrote many hymns which were collected in *Dharmagita* (1851) and *Kavyarpana* (1863). These works became very popular with the local churches. Taylor's Gujarati translation of Barth's *Church History* was published in 1862 and that of *Westminster Shorter Catechism* in 1878. His translation of *Westminster Confession* was published posthumously in 1888.

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Tayyebulla, M. (1894 — 1967)

Muhammad Tayyebulla, born at Gauhati in 1894, was a great freedom fighter, politician and social activist.

Muhammad Tayyebulla was born in March 1894 at Gauhati in a 'Kaji' family which originally belonged to the village of Nayapara in Goalpara. The family was held in high esteem, both in official and private circles because of its early association with the Moghul judicial administration and the continued academic brilliance of its male members.

Tayyebulla's father was a gold medalist at the Entrance examination of the Calcutta University. Starting his career as a school teacher, Tayyebulla's father Mahuatullah rose to the position of a senior Extra Assistant Commissioner earning a handsome salary of Rs. 450/- per month. He died early in 1903 at the age of forty-nine and hence, Tayyebulla's young mother had to struggle on her own in indigent circumstances till she died in 1930 at the age of sixty-five.

Tayyebulla's first marriage was solemnised in a great hurry in 1921 because of his deep involvement in Congress activities at that time. His first wife died in 1935, and in 1937 he married for the second time. His second wife also died in 1945. He married for the third time mainly because only a wife could look after the young children with love and care.

Though born in an orthodox Sunni family (and his mother was deeply religious), Tayyebulla was no religious bigot. His father studied Sanskrit in his college course of studies and there was no bias in the family in favour of particular languages because of their religious faith. Possessing academic brilliance, Tayyebulla had his early education at Golaghat and Sibsagar and secured scholarship at the Entrance and Intermediate in Science examinations.

In 1914, he did his B.Sc. with Honours in Physics, securing the first class first position in the Calcutta University. He studied Pure Mathematics at the Post-Graduate classes and did his Law from the Calcutta University.

Tayebulla's eventful life of service in the cause of the country's freedom and independence began in August 1921, when he suspended his legal practice after his meeting with Mahatma Gandhi. He became a true *satyagrahi*, was arrested and put behind the prison bars for a period of eight months, till 1 July 1922.

After his release, he joined the Jamia Millia National University at Aligarh as a Lecturer in the Science subjects and served in that capacity for about two years. During this period he came in contact with a number of revolutionary teachers who had resigned from Government institutions and students who were withdrawn from Government schools and colleges.

Cultivation of things *Swadeshi* became the order of the day: Tayebulla equipped his laboratory with *Swadeshi* apparatus and materials as far as possible. The Jamia Millia also richly endowed Gandhiji's concept of basic education.

Tayyebulla was an Assistant Secretary of the Reception Committee for the Pandu Congress Session in 1926. At different periods, Tayyebulla served the Congress organisation in Assam as General Secretary, Treasurer, Vice-President and President, the latter office he enjoyed in 1940, 1946 and 1948.

Tayyebulla was a frequenter in British jails: he served a jail term of six months in 1940 for the second time. When on 9 August 1942, the British government launched its sudden and

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fierce attack on Indian nationalism, Tayyebulla was also arrested with other important national leaders. He was released on 27 March 1945.

Tayyebulla's nationalism was against communalism at home and imperialism abroad, besides being firmly opposed to British Imperial Rule in India. He was for *Purna Swaraj* to the point of severance of the British connection. Trained as he was in Gandhiji's teachings on merging *Khilafatism* with nationalism, Tayyebulla proposed two resolutions in the Subjects Committee of the Calcutta Congress Session in 1928, presided over by Motilal Nehru.

One resolution extended the greetings of the people of India to the peoples of Turkey, Egypt, Syria, Palestine and Iraq in their struggle against Western imperialism. The other resolution congratulated the people of China on the achievement of their nationhood. These resolutions underlined the theme that freedom is indivisible and that fighters for freedom in every clime are one.

The Calcutta Session passed these resolutions proposed in final form from the Chair, Incidentally, Jawarharlal Nehru was very enthusiastic about, these resolutions and it was at that time that the Foreign Contact Committee of the A.I.C.C. was formed.

Tayyebulla was against the two-nation theory. Though he attended one or two Muslim League conferences in the early period, he was an arch enemy of Muslim separatism as preached and practised by M.A. Jinnah. It was this anti communal approach which determined his stand when the infamous Grouping Scheme of the Cabinet Mission in 1946 sought to complicate the communal problem in India. Tayyebulla, as President of the Assam Pradesh Congress Committee headed the delegation to the A.I.C.C. Working Committee at New Delhi to urge the rejection of the scheme.

Tayyebulla was against unprincipled compromise. It was because of his efforts that the move to form a coalition ministry of the Congress, Muslim League and the local People's Party in the 1940's was foiled.

The teachings of the Koran greatly influenced him. On his own admission, his Islam included all the Prophets of the world. He had a modern mind and, among other books, the work on Soviet Communism by the Webbs appeared to have influenced him. Again, on his admission, Tayyebulla believed in a *Sarvodaya* society based on 'non-violent Socialism'. His works include, 'Islam And Non-Violence' and 'Karagarer Chithi'.

After freedom came, Tayyebulla was elected unopposed as a member of the Assam Assembly in November 1947. He was Minister in the Bardoloi Cabinet from 5 March 1948 to 20 January 1950, and held the portfolios of Excise and Prohibition, Information and Publicity, and Prisons. He resigned from the cabinet due to certain differences of opinion with G.N.Bardoloi.

In 1952 Tayyebulla was elected to the Rajya Sabha. He was re-elected to the same Chamber in 1958. He passed the last years of his life in comparative aloofness.

A nationalist Muslim all his life, Tayyebulla proved himself to be a true national leader by his deeds. When communal madness gripped the nation on the eve of freedom and in the post-partition period, men like Tayyebulla rendered yeoman's service in promoting the cause of communal harmony and secularism.

Such was his devotion to the cause that almost all people regarded him with affection as a national leader in the true sense of the term. The affection was all the greater because, though a Muslim, he could rise above every sort of separatist consideration.

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Teja Singh (1894 — 1958)

Teja Singh, born at Adyala in Patahar in 1894, was an eminent Punjabi writer, poet and critic.

Teja Singh was born in a lower middle-class family of Adyala village in Patahar and died at Amristsar. He received his primary education in a village school. Passing his Matriculation examination in 1910 from Khalsa School, Amritsar, and graduating from Gordon College, Rawalpindi in 1914, he joined the same college as lecturer.

He did his M.A.in English in 1917 and joined Khalsa College, Amritsar, as lecturer in English in 1919, where he remained till 1945. For three years from 1946 he was Principal, Khalsa College, Bombay. In 1948, he joined the Punjab University as Secretary, Publications Bureau, but a year later he took over as Principal, Mahendra College, Patiala, which institute he served from 1949 to 1951.

While working as Principal, he simultaneously held charge of the Punjabi Department of PEPSU as Director. In his last years he settled at Amritsar. During the Gurdwara Reforms movement he went to jail also.

Teja Singh earned enviable reputation as scholar of Sikh theology, Sikh history and literature. He is considered to be a trend-setter in Punjabi literature and wrote beautiful essays in Punjabi. Having full command of language, his expression is simple, precise, lucid, and at times full of wit.

He was one of the foremost grammarians of Punjabi and made his mark as a lexicographer also. As a critic he induced and encouraged young writers to write in their mother-tongue, Punjabi. Modern writers like Mohan Singh Mahir, Sant Singh Sekhon, Balwant Gargi, Amrita Pritam, Nanak Singh, etc. are a few examples of the writers he introduced to Punjabi readers.

His works include: *Navian sochan* (1942), *Sahej subha* (1942), *Sikh dharam* (1952), *Sabiachar* (1952); Autobiography: Arsi (1951); Criticism: *Sahit darshan* (1951); Lexicography: English Punjabi Directory (1953); Other writings and compilations: *Shabdantak lagan matran* (1924), *Nawin Punjabi Pingal* (co-author, 1932), *Punjabi shabad jor* (1949), *Punjabi kewen likhiye* (1954). English: *Growth of responsibility in Sikhism, Psalm of Peace of Peace* (English rendering of Sukhmani), *Sikhism, High Roads of Sikh History* (co-author).

Tejaswi, Poornachandra (1938 —)

Poornachandra Tejaswi, born at Kuppalli in 1938, was an eminent Kannada short story writer, poet and novelist.

Poornachandra Tejaswi was born at Kuppalli, a small village in the heart of Malenad, the land of the mountains. Following in the footsteps of his illustrious father, Kuvempu, one of the greatest writers he obtained his masters' degree in Kannada. Contrary to the usual practice, he took up farming and now lives in Moodigere in the district of Chikkamagalur, Karnataka.

Though he started his literary career as a poet of the Navya school and even brought out a collection of poems, he seems to have realised that poetry, perhaps, was not his forte. Taking to prose, like a duck to water, he has produced over the last two decades, two collections of short stories, two novels and hundreds of articles on a variety of topics.

He has also written a play. Each of his two novels had the distinction of being given the award for the best creative work of the year by the Karnataka Sahitya Academy. If *Karvalo*, the

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first of the two novels, was adjudged the best creative work for the year 1980, the second, *Chidambara rahasya*, won the same award in the year 1985. It also secured for him the Central Sahitya Akademi Award in 1987.

Two of his short-stories, *Abechurina post-office* and *Tabarana kathe* have been made into award-winning films. While the former was adjudged the best Kannada film of 1973, the latter was adjudged the best Indian film in the year 1976.

His collection of short stories, *Abechurina post office*, which was published in the early 70s, is important not only for the good stories it has but also for the preface that Tejaswi wrote for it. Turning his back on the Navya mode of writing, which he declared was elitist, urban-based and anti-life, he pleaded for a return to direct observation and straight narration of events in the life of the people around. The fact that the stories in the collection were very good gave credibility to his thesis with the result that Tejaswi has influenced a host of younger writers in Kannada.

The two novels, both written during the 80s, bear ample testimony to Tejaswi's mastery of the art of story-telling. Life's mysteries are at the core of both the novels, but the larger question raised about them, which have a metaphysical dimension, are firmly rooted in the actuality of everyday living. Tejaswi's narration is leavened with a sense of humour. Added to it is the element of suspense (as in detective fiction) in the way he develops the plot.

Poornachandra Tejaswi is anything but an 'academic' writer who climbs down from his perch only occasionally to take a look at life. His abiding interest in our life on this planet, *per se*, may be seen in the articles he has written on the marvels of this world, his travel in the Andaman islands and on the origin of man. He is actively associated with movements which aim at protecting the interest of farmers and our natural environments.

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Tipperudraswamy, H. (1928 —)

H. Tipperudraswamy, born at Honnali in Shimoga district in 1928, is a noted Kannada scholar, critic and novelist.

H. Tipperudraswamy, born at Honnali in Shimoga district, is a noted scholar, critic and novelist. He has tried his hand at various forms of modern Kannada literature and has some forty books to his credit. A meritorious scholar and gold-medalist in both B.A. Hons. and M.A. examinations, he joined Mysore University as a lecturer in Kannada in 1952. He received his Ph.D. degree in 1962 from the Karnataka University on his thesis, 'Sharanara Anubhava Sahitya'.

He served the Postgraduate Department of the University in various capacities for ten years and has been since 1974 Professor and Head of the Department of the Postgraduate Centre, B.R.Project, Shimoga district. He started his writing career with a handbook, entitled *Bhavagite* (Lyric, a dissertation, 1952).

His maiden novel *Paripurnadedege* (Towards perfection, 1959) on Allamaprabhu, a great Virashaiva mystic of Karnataka, was awarded the state Sahitya Academi Prize (1959). This may be called a spiritual novel on the pattern of which he has so far written five more novels depositing mystic lives of the Virashaiva saints of Karnataka, namely *Kadliya*

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karpura (Akkamahadevi, 1962) *Jyoti belagutide* (Nijaguna Shivayogi, 1964) *Kartarana kammata* (on Basaveswara, 1972) *Vachana virupaksha* (on Harihara and Raghavanka, 1972), and *Neralacheya belaku* (on Siddharama, 1981).

These spiritual novels may be considered a special genre. Besides, he has producted two historical novels on two great rulers of ancient Karnataka, viz., *Vijaya kalyana* (on Proudha Devaraya II of Vijayanagara, 1964), and *Satyashraya-samrajya* of Pulikeshi II of the Badami Chalukya dynasty, 1961. Most of these novels have undergone several prints.

An able scholar, he has produced sixteen critical works of which *Karnataka sanskriti sameekishe* (A survey of Karnataka culture, 1968) won the Sahitya Akademi Award for 1969. Of the remaining works eight are on Virashaiva mystic saints and poets like Rghavanka, Bhimakavi Chamarsa, two on Kuvempu's epic *Sri Ramayana darshanam* and his plays, and the rest on modern Kannada trends in criticism and fundamental principles of literary criticism.

Of his edited ancient Kannada works mention may be made of *Amugidevayyagala sangatya* (1965), *Madhavalankara* (Madhava's poetic, 1978), *Sarvajnana vachanagalu* (Sarvajna's vachanas, 1975) and *Siddaramana* vachanagalu (Siddharama's vachanas, 1975).

He has produced two full-fledged plays of five acts each, viz., *Sri Nijagunasivayogi* (1978) and *Vidhipanajara* (Fate-cage, 1964), and a collection of one act-plays, *Saranara muru natakagalu* (three plays on the Virashaiva mystics, 1962). He has published a collection of short stories, entitled Sahitya *chitragalu* (Literary picture, 1961), a historical pen-portrait *Sistine Sivappanayaka* (Sivappanayaka a disciplinarian, 1964) and a collection of poems *Taporanga* (And of penance, 1961).

He has also published a number of research papers in leading journals of Karnataka. His monograph on Basaveshwara is a publication of Sahitya Akademi in one of its series. At present he is working on a comparative study of poetics, East and West.

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Tejawat, Motilal (1885 — 1963)

Motilal Tejawat, born at Kolyari in Mewar State in 1885, was a leading freedom fighter and socialist leader of Rajasthan.

Motilal Tejawat alias Motichand was popularly known as the Courtwale Motilalji Tejawat. He was born on 1 Jyeshtha Shukla, V.S. 1944 (1885) in a village named Kolyari in the erstwhile Mewar State in a lower middle-class Oswal Jain family. His father, Nandlal, and mother, Kesar Bai, belonged to the merchant community who earned their livelihood by trade and from the land they owned.

In the year 1912, Motilal was married to Lehar Bai whose father was a Pradhan or Diwan of the small Thikana named Jharol. Naturally, his father-in-law enjoyed a small Jagir of sixty villages. Motilal was a man of deep religious convictions. He believed in 'Ek Lingi' form of Lord Shiva and considered himself as a mere instrument in the hands of 'Ek Lingi' (Bhagwan) God.

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His only surviving son, Mohan Lal Tejawat, resides at Udaipur from whom details of his personal and family life were collected during a personal interview on 24 October 1967.

Motilal's childhood was spent in the village of his birth. He could study only up to the 5th standard in a modern school. But, he knew Urdu, Gujarati and the local dialect of the Bhils as well, besides Hindi. The life and works of his contemporaries like B.G. Tilak, Vijay Singh Pathik, Indulal Yagnik and M.K.Gandhi influenced him.

Dayanand Sarasati's 'Satyartha Prakash' also influenced him in his young age, and he even went to Hyderabad (Deccan) in 1938 to participate in the Arya Samaj Satyagraha. In his later years, he was inclined towards Marxist thought. Thus, he was the product of his environment.

He started his career as a Government servant in the erstwhile Mewar State. But, the maltreatment of the Jajirdar of Jharol dragged him into public and political life. He soon launched the 'Ekki Andolan' among the tribal people of his region on the lines of Begun and Bijoliya movements. In the year 1919, about a lakh of peasants gathered and jointly raised their voice against oppression by the Thikanadars.

A pledge of unity was taken at a village called Phalasiya. Subsequently, the Badrana meeting was called which was attended by about 700 people from all walks of life, who reaffirmed their unity in the name of God Ek Lingji. Thus, secret meetings were organised from time to time to unite the people against various forms of oppression.

Then, Motilal took to constitutional means to present the grievances of the tribal to the Ruler of Mewar. Eight to ten thousand people gathered on the banks of the Pichhola lake (in Udaipur City) where a memorandum was prepared within a short period of three days by Motilal Tejawat, which was named 'Mewar Pukar'. It was followed by a peaceful Satyagraha (*Dharna*), which brought him into the limelight. At his call, 12,000 unarmed people gathered at a village called Chitra, to be dispersed later on at the point of machine guns.

He was also imprisoned. Thereafter, he resorted to terrorist activities which caused the abdication of Maharana Fatesh Singh in the year 1921 (vide the *Madhumati*, January 1963 and the *Navjeevan* of 17 July 1961). The British government misinterpreted his terrorist activities as being due to the influence of Russian Communism.

Naturally, during the reign of Maharana Fateh Singh's successor the A.G.G. found easy excuses to interfere with the internal administration of Mewar to suppress the activities of Tejawat in the region of Bhumat, Kherwara and Salumber, where Motilal's influence was viewed with concern by the British officials. The British government's suspicions against him, as reflected in the Foreign and Political Department (Secret) file No. 428 of 1923, were not ill-founded, for not only was he hostile to foreign rule, but also opposed the Maharana and the feudal lords who supported the British point of view.

Hence, his life-long struggle against the Government. During the forties, he started sympathising with the activities of the Praja Mandals. But, he did not fall in line with the custodians of the Praja Mandals, for in 1952, he unsuccessfully contested election to the Rajasthan Legislative Assembly as an Independent candidate.

Even after that, he continued to work for the welfare and uplift of the tribal people of Mewar till his death on 5 January 1963. For his lifelong struggle on behalf of the Bhils and the Garasiyas, he was honoured by the popular title of 'Courtwale Motilalji Bhil' by his numerous followers and admirers.

Motilal Tejawat's life-long activities centered round the tribal people and their problems, such as land reforms to get rid of the zamindar's economic and manual exploitations. He also strove for their welfare by spreading

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literary among them and making them economically self-sufficient. He believed that the Gandhian economic programme could improve the lot of the tribal people.

So, he popularised the revival of village cottage industry among them. He also tried to eradicate such social abuses as killing of cows and eating beef. Thus, he aimed at social and economic welfare of the backward people. His work was not limited to the Bhils and the Garasiyas of Mewar, but he also thought of uniting the tribal people of the entire Rajasthan, to make their life non-violent, constructive, better, purer and cleaner. To impress his ideas upon his followers, he lived and dressed like the Bhils. That is why he was nicknamed as 'Motilalji Bhil' by the people of Mewar.

Motilal Tejawat was the pioneer of that Bhil movement in Mewar which later on bestowed credit on other political leaders of modern Rajasthan. By launching a heroic fight against the Mewar Government for ending the physical and economic exploitations of the backward Bhils and the Garasiyas in the twenties of the current century, he could unite them against oppression and torture, due to his austere personality, in the name of 'Ek Lingi'.

Devoted and tireless labour enabled him to raise the moral and ethical standards of the Bhils in the hilly region of interior Mewar, where he could direct the peasants agitating for land reforms and infuse in them the spirit to fight the foreign Government and its pillars, the feudal lords.

In this respect he imbibed the outlook and ideology of nationalist leaders like Tilak, Gandhiji and Nehru. As a pioneer of the terrorist movement, he can be placed at par with Vijay Singh Pathik. At his call the tribal people could launch a satyagraha and bear the brunt of British arms. Thus, he possessed remarkable capacity for organising the people and leading them to achieve their goal.

He wielded immense influence among his followers which caused great concern to the AGG. His selfless sacrifice and service were well rewarded by his admirers who followed him faithfully. In him, one finds a combination of a nationalist democrat and a social reformer.

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Telang, Kashinath Trimbak (1850 — 1893)

Kashinath Trimbak Telang, born in Bombay in 1850, was an eminent politician, a scholar, a thinker and a powerful critic.

Kashinath Trimbak Telang was born in Bombay in 1850 in a Gowd Saraswat Brahmin family—one of the ten or twelve which had migrated from Goa to Bombay in the early years of the nineteenth century. Among his contemporaries, Telang was incomparable in many respects. He was highly respected for his scholarship and wisdom.

One of the best products of the Elphinstone High School and later of the Elphinstone College (of Bombay), Kashinath became a Master of Arts in 1869 before he was twenty, and took his degree in Law in the same year. He was admitted to the Bar at the Bombay High Court at the age of twenty-two.

Among those who had a lasting influence on the young Kashinath's adult years were his school friend, Shripad Babaji Thakur, the first

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Indian from Bombay to be recruited to the Indian Civil Service, and his two teachers, Bal Mangesh Wagle and Narayan Mahadev Paramanand. Later, in politics, Telang regarded Dadabhai Naoroji as his guru, and throughout his public career he worked in close collaboration with Pherozeshah Mehta, Badruddin Tyabji and Dinshaw Wacha.

Ramkrishna Gopal Bhandarkar, Mahadev Govind Ranade and Krishnajipant Nulkar regarded Telang as a valuable colleague in matters concerning social reform and social progress, and Narayan Ganesh Chandavarkar, who was five years younger, worked with him in almost all public activities. Principal Wordsworth of the Elphinstone College found in Telang a man of rare devotion to every cause that was just.

At an early age, Kashinath was married to Putalben, daughter of Bhairavnath Kanvinde. After her marriage, and as Kashinath's wife, Putalben was re-named Annapurnabai. They had six children—four daughters and two sons.

The period of ten years from 1870 to 1880 was one of apprenticeship for Telang in his public career. During this period, he read two papers which earned for him a reputation as a scholar and a thinker and as a powerful critic. The first paper was on Shankaracharya whose teachings profoundly influenced Telang's thoughts and his outlook on life.

In the second paper, which was on the Ramayana, he refuted the fantastic theory put forward by a German scholar that the great epic was copied from Homer's 'Iliad'. During these formative years, he entered the political arena with his powerful writings on the Vernacular Press Act of Lord Lytton, the Viceroy, which sought to stifle freedom of expression in Indians.

In his paper on the subject of Free Trade and Protection, Telang argued in favour of the retention of the duties on the import of cotton goods from Manchester, in order that protection may be given to the Indian textile industry, although he was an advocate of the principle of Free Trade.

Before he was thirty, Telang had already become known to his contemporaries as "the brilliant specimen of the highest Indian intellectuality" as Dinshaw Wacha called him.

Two of the political bodies, in the activities of which Telang took a leading part, were the East India Association (188-85) and the Bombay Presidency Association which took the place of the former in 1885.

By conviction, Telang was a reformer and was regarded by his great contemporary, Pherozeshah Mehta, as an authority on all matters concerning Hindu social reform and legislation on it. His address on "Should social reform precede political reform?" was intended as an answer to the Lieutenant-Government of the United Provinces, Sir Auckland Colvin, who, in a patronising mood and manner, advised the leaders of the newly founded Congress not to talk of political reform or presume to advise the rulers about reforms in administration until they had set their own house in order in social matters.

This address in which Telang pleaded that social reform and political reform could go hand in hand, reflected the role which he played in the public life of the country. He was an ardent social reformer and, at the same time, was among those who led the movement for political reform.

Although Telang's name ranked high among those most highly respected in the domain of social reform, and although, as he said in one of his memorable addresses, he believed that "Modern civilisation did not bring with it peace, but a sword to fight for justice", he was not known for the heroism, which is associated with pioneers of the movement of social reform like Rammohun Roy, Ishwarchandra Vidyasagar, Vishnushastri Pandit, Agarkar and Karve.

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After giving a tough fight to orthodoxy in the controversy over the Age of Consent Bill of 1891, he had the marriages of his two daughters performed at the ages of nine and thirteen. Telang himself confessed that he had done what he should not have done. He was severely criticised and condemned even by some of his friends. There were a few close friends who knew him better. They could appreciate and sympathise with his difficulties as a householder and a husband.

His wife, who was very ill at the time, had set her heart on the immediate marriages of her daughters. It was feared that she might fall a victim to her illness if her husband refused to respect her wishes and adhered to his principles. He allowed his loyalty to his wife to supersede his loyalty to his principles. Telang himself was on his deathbed at the time and died, shortly after the marriages were performed, on 2 September 1893 when he was only forty-three.

Whenever Telang spoke on education, he impressed his audience by his broad vision and his progressive outlook in regard to all educational questions. He gave evidence of these qualities while he worked as a member of the Hunter Commission on Education and on the Joint Schools Committee appointed by the Bombay Municipality. No educational problem had a greater claim on his attention and energies than that of the education of girls.

The institutions to which Telang gave his best were the Students' Literary and Scientific Society and the Hindu Union Club. Many of his learned papers were read before the S.L. & S. Society, and he looked upon the Hindi Union Club as an institution which could promote "social union by interchange of ideas and sympathies" among the Hindus.

As President of the Club, he successfully tried to bring together under its roof the elite among the Hindus of all castes and sections. Although Telang regarded himself as an Indian first, he was proud to be a Hindu, and exemplified in himself the best type of the Hindu culture. He suffered from piles. A surgical operation could have cured him, but his parents would not let his piles be touched with a knife.

John Adam, Telang's intimate friend, described his submission to their objections as an unpardonable surrender to ignorance. "Yes, it is so," Telang said to his friend from his death-bed, "but I am a Hindu and can no more help being a Hindu than you, being a Scotchman, can help being a Scotchman." In him was exemplified the noblest type of a Hindu and, therefore, of an Indian.

Before Telang was forty, he was appointed a Judge of the Bombay High Court—the highest appointment conferred upon an Indian in those days. At the time of his death, he also filled another post of great honour, that of the Vice-Chancellor of the University of Bombay. He was the first Indian appointed to this exalted post, and it speaks of the esteem in which he was held in public life.

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Tendulkar, Vijay Dhondo (1928 —)

Vijay Dhondo Tendulkar, born in 1928, is an eminent Marathi playwright, journalist, essayist and screen playwright.

Vijay Dhondo Tendulkar is an eminent Marathi playwright, journalist, essayist and screen playwright. Though he abandoned formal education in 1943, the love of books fostered in him by his father, persists to this day. Of course, there is his rare ability to instruct himself, combined with a first-hand knowledge of the world which goes into the making of his plays.

Influenced in his formative years by Anant Kanekar's dialogue for Marathi films, Tendulkar's dramatic talent became evident in the fifties and sixties. In the first place was his mastery of the genre of one-act play as seen in *Ratra* (1957), *Ajagar* ani *gandharva* (1966), *Bhekad* (1969).

His intimate association with the experimental stage began with the plays he wrote for amateur groups like *Rangayan*, Bharatiya *Vidya Bhavan Kendra* and *Avishkar*. Starting with *Shrimant* (1955), his plays *Madhalya bhinti* (1958), *Chimanicha ghar hota menacha* (1960), *Manus nanvache bet* (1962), *Mee jinkalo, mee haralo* (1963), *Kavlyachi shala* (1964) and *Ashi pakhare yeti* (1970) attracted the attention of discerning theatergoers and soon won critical acclaim.

Most of today's leading actors and actresses began their stage career in Tendulkar's plays of that period, almost all of which were firmly entrenched in the shabby interiors of middle-class life. Tendulkar dug into that kind of existence without a trace of condescension, creating 'ordinary' characters who spoke 'normal' language and faced 'real' problems.

After *Shantata court chalu ahe* (1968), came national recognition in the form of the Kamaladevi Chattopadhyaya Award and the Sangeed Natak Akademi Award for play-writing (1971).

About this time came a parting of ways. The earlier plays were marked by a mood of sympathy, almost bordering on sentiment, for the middle-class and its problems. This mood was now replaced by an awareness of the violent impulses behind a respectable facade and the overwhelming compulsions of sex. The smug smiles of ineffectual middle-class types were now shown as concealing ugly and vicious traits.

Thus beginning with Leela Benare of *Shantata*, unleashed characters (Sakharam, Ghashiram) were in a state of collision with accepted norms. For their mode of expression, Tendulkar forged a raw, aggressive language and physically violent behaviour. This behaviour was evident in *Gidhade* (1971), which ran into difficulties with the censors, as also *Sikharam* binder, first performed in March 1972 and soon banned by the Stage Performances Scrutiny Board, Government of Maharashtra.

A protracted legal battle ensued resulting in the famous judgment of the Bombay High Court setting aside the whole chapter of rules relating to the Board and vindicating theatrical freedom. *Ghashiram Kotwal* (1972), with its brilliantly conceived plot and innovative use of folk music and dance, highlighted not merely the decadence of the last years of Peshwa rule, but also the operations of social forces which created a human monster who terrorised them (for a brief period), and whom they, in turn, were able to repress.

Predictably, both these plays roused the strong opposition of casteist and reactionary elements, and almost as late as 1980, an attempt was made to prevent *Ghashiram Kotwal* from undertaking a tour of Europe.

For his keen sight into the nature of social tensions and his ability to translate his findings into an artistic and dramatic equivalent, Tendulkar was awarded the Jawaharlal Nehru

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Fellowship (1974-1975). His project included an enquiry into 'The Pattern of Growing Violence in Society and its Relevance to Contemporary Theater'. He was Vice-President of the National School of Drama from 1979 to 1984. In 1984, the title of Padmabhushan was conferred upon him.

Field-work and travel during these two years instilled in Tendulkar a deep understanding of the way violence expresses itself in society and the working of the power structure in both rural and urban India. Out of this experience were born the screen-plays *Nishant* (directed by Shyam Benegal), *Samna* and *Simhasan* (directed by Jabbar Patel), and more recently *Aakrosh* (directed by Govind Nihalani) and *Akriet* (directed by Amol Palekar). Almost all these films won national and State awards for the directors and for Tendulkar who emerged as an eminent writer of screen-plays.

Tendulkar's grasp of the harsh realities in our social fabric is also expressed in his more recentr plays *Pahije jatiche* (1976), *Baby* (1975), *Mitrachi goshta* (1982), *Kamala* (1982) and *Kanyadan* (1983).

Though he is not wedded to any party ideology, Tendulkar has lately been actively associated with the civil liberties movement. He is also an excellent photographer and his collection *Chehare* (Faces) is an eloquent comment on the personalities he has met.

For the major part of his working life, Tendulkar has been a journalist. After a brief stint as sub-editor with *Maratha*, he worked as Assistant Editor, *Loksatta*, for two years. As early as the sixties, his sketches profiles, and his daily column (in the *Maharashtra Times*) established his status as an essayist of considerable caliber. *Kovali unhe* (1971) and *Ratrani* (1971) are among his several collections of writings in this genre.

Tendulkar's translation include plays from Indian languages (Mohar Rakesh's Adhe Adhure, Girish Karnad's *Tughlak*) and plays from the American Theatre (the works of Tennesse Williams, Willa Cather, Henry James). His five plays for children have also been successfully performed and translated into several Indian languages.

Of late, Tendulkar has been associated with a study of voluntary agencies and their work conducted by the Tata Institute of Social work. In 1986, he was appointed Producer Emeritus, Akashvani and Doordarshan.

Tendulkar's concern with all forms of oppression, his strong visual sense and anticipation of actors' movements on the stage, coupled with the gift to use a style and device appropriate to the theme of a play, make him the most important figure in India's theatre movement today and a force to reckon with in the new wave films. Widely honored at home and abroad, Tendulkar enjoys the distinction of receiving the Maharashtra State Government Award nine times.

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Teresa, Mother (1910 — 1998)

Mother Teresa, born in 1910, was one of the devoted nuns for the service of helpless people.

September is the season for festivities and revelries, the time to feel, once again, the touch of cool in the air, the month that lingers somewhere languidly between the heat of summer and the icy chill of winter, the period for meditation and enlightenment.

It was on 10th of September 1946 that Mother Teresa saw the blazing torch of divinity. The light helped her understand the purpose of her life. It prompted her to throw away the shackles of safety and stability which bound her

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to the Loreto School in Calcutta. A tiny voice which sounded the call of her conscience mumbled to her to start a new experiment in service to humanity. The path she should trail was lit clearly by the light which came from within. The divine voice commanded her to start a new mission of charity which would bring relief to millions of weak, debilitated, dying destitutes all over the globe.

This command came to her while she was on her way to Darjeeling from Calcutta. The train chugged merrily along, winding its way through the vast plains of India, twisting along the rails that seemed to stretch back and forth unto eternity, carrying its heavy load of men and material. The train rushed past trees, rattled over bridges which spanned rivers, hooted merrily as it winked at signals and moved on. Mother Teresa, lean and thin and fragile, leaned back in the seat, hopeful of a period of rest and meditation in the sylvan settings of the Himalayas.

It was a break from the routine, a change from the mad metropolis of Calcutta, where she administered the Loreto Convent. Life in Calcutta had its own charms. She was constantly in the company of children. Their mirth and merriment and laughter kept her enveloped in an air of gaiety and cheer. In the children, she saw the smile of God. In their pranks and games, she espied the glory of God.

But, there were times when she wanted to be alone, to ponder over the secrets of life, to explore her inner being and to find out how she could serve humanity better. Those were the times when she broke away from the Convent and sought the safe refuge provided by the hills. It was in Darjeeling that she had spent a few happy months in 1929 on her arrival in India as a member of the Mission. It was at Darjeeling that she had her final finishing course. Then she set out to serve as a full-fledged nun.

Darjeeling, thus, had a special appeal to her. It was a home away from home. Here she would roam, finding the hand of God in nature—in the glorious flowers, in full bloom, in the shades and lights interplayed by the sun and the thick foliages of trees, in the merry dart of bees and the colourful flirt of butterflies, in the notes of birds and the distant roars of wild beasts.

Hope of a pleasant time filled her. She even thought of an early trek to Tiger Point to get a glimpse of Kanchenchunga, getting tipped with gold and crimson and red and what not by the rays of the nascent sun, creating a sight, which no artist could ever capture on canvas.

These musings were disturbed, suddenly, by a tiny voice which came from within her. The voice was sweet and soft, yet demanding of immediate attention. She discarded all other thoughts and concentrated on the message which seemed to spring from within her. The voice directed her to make a break from her present life. It exhorted her to go out into the world, to serve the weak and the suffering sections of society, to extend the hand of succour to the old and the dying, to the ailing and the disabled.

It expected her to kindle hope in the hearts of those who wallowed in despondency, to give meaning to the true spirit of Christian charity, to translate the message of compassion and sympathy by positive action.

Doubts assailed her. She could not easily accept the suggestion that she could dislink herself from teaching. It has been her first love. The company of children, innocent, natural and unaffected had been a source of solace and inspiration to her. Why then should she cut away from her moorings, meander with only a vague concept of a goal which was yet to be clearly defined?

In a mood of self-introspection, she asked herself, "Amn't I doing well in my profession? Haven't I earned a name for myself as a good, gentle and capable teacher? Haven't I shown my administrative skill too? Why then should I veer away from this vocation and try my hand at something for which I haven't the training and equipment?"

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But the call that from within could not be stifled or suppressed. The arguments with which Mother Teresa tried to counter the call from within failed to stifle the voice. It echoed within her, bouncing back and forth, saying, "It's God's desire that you would leave the Convent and reach out to a larger field of activity. He has chosen you to play a more vital role. You are

His instrument and He wants to work through you to bring solace and comfort to those who have lost faith in life, in mankind, in God too. You shall bring hope to them, take the spark of life to them, cheer them, serve them, reduce their agony, render selfless service and resurrect faith in God in them."

The debate continued. The crescendo of arguments churned her from within. It signified her natural desire to rest on her laurels rather than to reach out for trailing a new path.

She recollected the happy, care-free days of childhood in far-away Skopje in Yugoslavia, where she was born on 27th August 1910. It was in her native town that she had found the hold of nature irresistible. There had been her mother, who had become a widow early in her life, who taught her the first lessons of compassion, love for mankind, faith in the goodness of man. From her mother she learnt that she should resist evil thoughts and actions. The teachings of her mother, shaped Teresa's approach to life.

The love which coursed through her found outlets when she volunteered to draw water from a deep well for an old lady, or when she tended a calf which had got hurt after a fall, or in taking a fledgling to her home and looking after the young bird till it could be on its own.

While at school, she observed the priests. They often spoke of the message of the Lord, of His infinite compassion and love and humanism. These talks left a deep imprint in her mind. The soil in her mind has been dressed and prepared for such spiritual ideas to germinate. When the new concepts found deep roots in her mind and grew into strong, sturdy concepts and convictions, she searched for her true vocation.

She was just eighteen, at the age of youthful vitality and spirited dynamism, when she offered to join the Loreto Mission as a nun. After making a thorough probe of her determination to give up the cosy life of materialism which often held young girls in its grip, the Loreto Mission accepted her and sent her to India in 1929. 'It was the will of God; it was His choice.'

At Calcutta, she joined the Mission, had her initiation and training and final induction into the rank at the age of 27. The memories of the past vanished when the train came to a halt with a jolt and then eased into motion.

Once again, she recollected the divine voice, pressing her to tear away from the safety and security of the Mission, to break a new path by exploiting her innate skill and latent courage. 'Why choose me for this, My Lord, I, a flimsy, fragile, unequipped nun for such a herculean task?' She expressed her anguish, Hitting against the granite wall of divine will that refused to listen to pleas.

God had picked her for one of his new and vital tasks. How, then, could she reject the call? At last, the eddies and the whirlpools subsided. The pleas and the points and the counterpoints which the nun presented in her mind came to rest under the powerful impact of the inner voice.

Why should she worry when she had divine support? Who was she to question His wisdom? She would go forward, boldly, carrying the message of love and compassion. A smile surged up on her face; she drew herself up, and mumbled, 'Thy will be done.'

That was the turning point in history, the moment of decision, the time when the blue-print for one of the most humanitarian institutions was laid. To the world, caught in wars, pestilence, hunger, exploitation and

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suffering, the call that came to Mother Teresa on that fateful day brought a ray of hope. Today, the sisters of the Mission of Charity, donning white saris with blue borders and the divine cross on the shoulders, provide succour to thousands of destitute and sickly people all over the world.

When Mother Teresa first sought the advice of her seniors about the step she had been commanded by her inner voice to take, there was much debate on the wisdom of the move. They grilled her to find out whether she could stand up to strain of initiating the new move. Had she the courage to go out into the World, to serve the sick and the dying, putting in hours of labour, yet keeping a benign smile on her face? Could she bear the dirt and filth and slush and slime which usually form integral parts of misery and suffering?

These questions did not deter her. With a confident smile, she stifled all doubts. She asserted that she was just executing the divine wish, that she would emerge with success because she wanted to bring some ray of hope to the section of humanity which craved for human love. She said she would make the sickly and the dying, taste the joy of being loved and cared for.

She said, she had decided to 'give up all and to go into slums to Serve Him among the poorest of the poor'. She knew that 'all the desolation of the people, not only their material poverty, but their spiritual destitution, must be redeemed, and we must share it, for only by being one with them can we redeem them.' She told everyone, 'Be kind and merciful. Let no one, ever come to you without coming away better and happier.

Be the living expression of God's kindness: kindness in you face, kindness in your eyes, kindness in your smile, kindness in your warm greeting...To children, to the poor, to all who suffer and are lonely, give always a happy smile. Give them not only your care, but also your heart.'

She had faith in her future. 'Faith is a gift of God. Without it, there would be no life...Love and faith go together. They complete each other.'

She waited, with faith in her capacity to bow to the will of God, while her request for release from the bonds of the Loreto Mission was being processed. Permission came two years later. Now, she could go out into the world as an unencumbered nun. She was free to serve the poor and the suffering. She identified the poor, understood the reason for the poverty which gripped such a large number of people, noted, "Poverty is the result of selfishness of those who have and want to have more at the expense of those who have not and have less and less. God is love and His love is for His people. He has put enough in the world to feed and clothe them with."

She strode out, boldly, eager to find a new meaning for life. Her seniors and associates watched and prayed for her success, while she left the safety of the Mission in 1948, happy at the opportunity she now had to shape a new and better order for those who were in need of her help. Later she recollected, "to leave Loreto was my greatest sacrifice, the mot difficult thing I have ever done. It was much more difficult than to leave my family and country to enter religious life. Loreto meant everything to me."

She had only Rs. 5 with her. But, she knew that she could find funds once she could prove that she had the wherewithal to serve the poor and the ailing. She walked into the slums of Calcutta. She collected, with kind words, the children wallowing in mud and filth or indulging in street brawls or running around with gaping, unattended wounds. She drew them unto herself. They came to her like iron filings to a magnet.

She hugged them, laughed with them, told them that they should not fight, asked them to be clean. She led them to the public tap. She scrubbed them and washed them. She dressed their wounds. She led them to the backyard of a house in the slums. She taught them the simple

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rules of personal hygiene. She taught them how to read, how to count.

This was the start of her experiment. It was a test too. It was a test to find out how much filth and stench she could stand, whether she could overcome her revulsion at the sight of so much sores and diseases and festers and dirt.

Mother Teresa did not feel out of place in the new settings. She saw only the suffering of the people. She imagined herself as a humble servant of God. She was happy that she could serve the people who needed succour.

Now she worked like one possessed. She did not bother about her personal welfare. She drove herself relentlessly. She brought her soothing touch to the children. She sat with the elders, partook of their meagre food, earned the goodwill of the slum dwellers, slowly changed their habits, brought cleanliness and order where none existed before.

Doctors and nurses and teachers came forward to serve, along with her, the public. Three years of hardwork. Three years that established her as a champion of the poor slum dwellers. Three years that gave her the confidence to expand her activity, to reach out to the destitutes, many of whom died on the pavements of Calcutta.

Now she came up with the idea of a Home for the Dying, where the destitute people could spend their last days, happy in the thought that humanity had not forgotten them, that the spirit of love had not vanished from the face of the earth.

The Corporation authorities handed over to her two spacious dormitories adjoining the temple of Kali. She put up the board, 'Nirmal Hriday—Home fore Dying Destitutes.' There was consternation among some sections of the Hindus. To them, the situation was intolerable. Why should a Catholic institution be allowed to continue its work near the temple? About 400 people organised a demonstration. They shouted, threatened Mother Teresa with dire consequences. They waved flags and posters. Some of the agitators swung their staffs and poles. The air was charged with passion.

Mother Teresa smiled to herself. She came out. She met the agitators. She told them, "If you want to kill me, kill me. But do not disturb the inmates. Let them die in peace."

Her bold, selfless mien silenced the agitators. Her words, which carried the touch of deep conviction and divine love, melted the hearts of the critics. They turned away, cowering before the onslaught of soul force. They sensed that she was not indulging in usual missionary work. She had come out of the Mission, had projected herself as a symbol of hope for the poor and the suffering. The agitators decided to join hands with her in serving those who needed help.

Mother Teresa picked up destitutes from the pavements of Calcutta. She took them to the dormitory, tended them, ministered to their needs, made the last days on this earth of those who were beyond all chances of survival happy and cheerful. She helped those who recovered from their ailments to pick up the threads of their lives.

She helped them play useful roles in society, aided them in earning their livelihood through handicrafts. She found the greatest delight in the service of the poor people. "I see Jesus in every human being. I say to myself, 'this is Hungry Jesus. I must feed him. This is Sick Jesus, this one has gangrene, dysentery or cholera. I must wash him and tend to him.'"

The unique experiment initiated by her extended its tentacles to other parts of the country. Then it moved beyond the boundaries of India. Her message of love rippled through all parts of the globe, holding hope to those who had lost all hope.

Many homes, on the pattern of Nirmal Hriday, were opened in various parts of India. Homes for the Dying sprung up in Australia, Latin American countries, Tanzania, Ceylon, Jordan and other countries.

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The Pope permitted Mother Teresa to raise a band of dedicated men and women to serve the cause she cherished. They formed the Missionaries of Charity.

The members of the Mission share the passion for service to suffering humanity, which motivated Mother Teresa and gave her the courage to start the new experiment. They believe, with their mentor, that 'love is a fruit in season at all times and within the reach of every hand. Anyone can gather it and no limit is set.'

No limit has been set on the activities of the Mission. There are homes for destitute children. There are safe havens for the dying. There are settlements where lepers are tended, looked after, treated and equipped to do something productive and useful.

Money for running the missionary activities comes from the rich. Mother Teresa holds the view that 'money is no great problem. God gives through His people. We have never been short of money. It is more important to get people involved, to make them realise that the sick, the old and the hungry are their brothers.'

She accepted honours in her stride, utilised the funds which came with the awards to further the cause of the poor and the suffering. She received the Padma Shri in April 1962. Vijayalakshmi Pandit recorded the award ceremony thus: "The sari-clad nun—a picture of humility-walked up to the dais. She took the award as if she was taking a sick child or a dying man in her arms—it was of no more or no less importance but the hall went mad. Mother Teresa received the loudest applause...Later when we were going home, I asked my brother, 'Wasn't that a moving thing? and Jawaharlal Nehru replied, 'I don't know. But I had great difficulty in restraining my tears."

The money which came to her along with the Ramon Magsaysay Award—10,000 Manila dollars—were used to start a leper home in Agra. In 1946, Pope Paul VI visited India. He left her the white Lincoln Limousine that had been presented to him. She immediately organised a raffle, offered the car as the first prize collected Rs. 46,00,000, which went to start another home for lepers.

She received the Pope John XXIII Peace Prize of Rs. 1,70,000 in January 1971. In the same year she received the Good Samaritan Award and the Joseph Kennedy Jr. Foundation Award. She was chosen, from among 2,000 nominees, for the First Templeton Foundation Award in 1972 for progress in religion. She was selected because of the way in which she has been instrumental in widening and deepening man's knowledge and love of God, thus furthering the quest for the quality of life which mirrors the divine.'

In 1973, a church action group called the Cologne Movement nominated her for the Nobel Peace Prize. Titles and awards mean little to her. She, as former President Giri said, 'is a woman of God who embodies Christian love in action...Her humanism is the highest form of religion, the light that never fails.'

This light was honoured, at a function held in New Delhi, on 2nd July 1978 when the Australian High Commissioner Peter Courtis presented Mother Teresa with the insignia of the Order of the British Empire. He noted that he was well aware that over the years, Mother Teresa had tried to avoid personal recognition or acclaim for her efforts in helping the poorest of the poor.

He added, "Although the award is made to you personally and in your name, I know that you are not accepting it on that basis, but rather on behalf of all those belonging to the missionaries of charity, who have worked with you from the earliest years in the service of Christ and also on behalf of the poor to whom your order has been dedicated for more than three decades."

Mother Teresa is ever by the side of the sick, the ailing, the hungry, the suffering. Her spirit inspire the band of 1,132 sisters and 180 brothers who work full time serving the cause

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she espouses. She enjoys, thanks to the patronage of the Government of India, free rail and air travel in India. She is ever on the move, organising charity, extending facilities to the needy, carrying the message of love to the poor. She, as Mrs. Gandhi observed, at the time of award for international understanding, named after Pandit Nehru, 'is the spirit of mercy, the spirit of dedication.'

She was set before herself one goal, the most sublime goal. That goal is subtly ingrained in her oft-repeated slogan, "For those not loved, I give love. For those discarded, I give shelter and care." And she gets the zest for service from the conviction, "Every day, every hour, single minute, God manifests Himself in some miracle."

To India, she came as a nun, intend on serving the cause of education. God manifested Himself in some miracle on that historic September and pulled her out of the convent and guided her to the new field of service to the unloved and the discarded. She carries on her mission of service, often mumbling to herself, 'You, Lord, only you, all for you. Make use of me." One hopes the Lord will give her long life and good health to be made use of by Him.

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Thackersey, Vitthaldas Damodar (Sir) (1873 — 1921)

Sir Vitthaldas Damodar Thackersey, born in Bombay in 1873, was a self-made man and stood for progress in all fields of human life.

Sir Vitthaldas Damodar Thackersey was born on Sunday, 30 November 1873, at Hanuman Galli, Kalbadevi Road, Bombay, of Hindu Madhavani Bhatia Vaishya parents, Seth Damodar Thackersey Mulji (father) and Nathibai (mother). Seth Damodhar started in Bombay in about 1861, 'Thackersey Mulji Pedhi and Cloth Shops' and later on, some textile mills.

Sir Vitthaldas had five uncles, two sisters and one brother. His family background was good and the economic and social status were better. He married thrice, his third marriage being with Premaleelabai on 10 February 1913 at Rajkot. All his wives were from rich families.

He had his primary education in Bombay from 1879 to 1884 and passed the Matriculation examination on 23 December 1891 from Bombay. He joined the Elphinstone College, Bombay, but left it to join his father's business.

He studied privately from 1893 all the subjects connected with his business, viz., finance, banking, currency, labour problems, etc.

His wide reading and good associations greatly influence him to push on with his career as a businessman and an industrialist.

He expanded his business in the textile expert and import, and other fields and earned fabulous wealth. He became one of the leading rich men of Bombay by 1900.

He published in 1894 a Gujarati pamphlet, giving his views on the dire necessity of improving the textile industry of Bombay. It was referred to in 'The Encyclopaedia of India', Volume II, as an original contribution.

He also published in 1899 his Note on the "Short Period Loans" and submitted it to the Bombay Municipal Corporation on 10 December 1899, urging it to raise short period loans for undertaking public works for the good of the masses.

From 1905 to 1918, he was a member of the Bombay Legislative Council, and the Central Legislative Council when he launched some schemes for the Bombay City and made suggestions to the Government for uplifting the masses.

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He attended the War Support Conference, held by Lord Willingdon on 10 June 1918 in the Town Hall, Bombay, and sided with the loyalists when B.G. Tilak and his supporters left it, as the latter was not allowed by the Governor to speak on India's political rights. This incident raised unpleasant controversies till 1920.

He had travelled all over the world from 1908 to 1919, when he learnt much for improving his business concerns.

He gave sumptuous donations to the Sanskrit Pathshalas at Benaras, Dwarka and other holy places which he often visited as a pilgrim. His financial help to Dhondo Keshav Karva (Bharatratna) enabled the latter to run the Hingne Ashram, Poona, for women's training and the Nathibai Thackersey Women's University, Bombay, named after his mother. The Damodar Thackersey Hall, Parel, Bombay, was built in 1919 to perpetuate his father's memory in the labour area.

He was a self-made man and stood for progress in all fields of human life. He advocated reforms in social, religious, political and national matters. Economic development of India was his favourite subject.

His dress was European, manners cultured and mode of life quiet but heroic. He offered his daily prayers without fail till the time of his death.

His father worked for the Congress and he followed his father, but he chose a moderate line of criticising and opposing the British rulers.

He worked honestly and diligently through the Bombay Municipal Corporation, the Bombay Legislative Council and the Central Legislative Council to promote the welfare of the masses.

His main achievement was the development and spread of industries, particularly textile ones, in and outside Bombay.

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Thakkar Bapa (1869 — 1951)

Thakkar Bapa, born at Bhavnagar in 1869, was an eminent freedom fighter and social activist.

Born on 29 November 1869 at Bhavnagar in Saurashtra, Amritlal, later on known as Thakkar Bapa, was the second son of Vithaldas Thakkar. He belonged to the (Gohari) Lohana Community, a business community.

Married to Mulibai, Vithaldas has one daughter, Jabiben and six sons, Parmanand, Amritlal, Maganlal, Manilal, Keshavlal and Narayanji. Vithaldas was employed in a business firm on a meagre salary.

At the age of eleven or twelve, Amritlal, married Jivkorbai. She died in 1909. And after about a year or two, he married Divaliben. She too died in about two years after the marriage.

Amritlal completed his primary education at Bhavnagar and Dholera. He joined the Anglo Vernacular School and then the Alfred High School at Bhavnagar. He stood first in the Matriculation examination in the whole of Bhavnagar State in 1886 and was awarded the Jashvantsinhji Scholarship. Amritlal joined the Engineering College, Poona (1887), and did his L.C.E. (Licentiate of Civil Engineering) in 1890.

Amritlal's father Vithaldas, a man of strong character, ran the hostel for the boys of

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his community at Bhavnagar. During the famine of 1900, Vithaldas organised relief work in Bhavnagar for the needy persons of his community. To Thakkar Bapa, his father was his first Guru. His mother, Mulima, a kind-hearted lady, was always ready to help the poor neighbours. From 1890 to 1900, Amritlal served in various capacities as an engineer in the States of Kathiawad.

In 1900, he went to East Africa to serve on the Uganda Railway for three years. After his return from East Africa, he joined as a Chief Engineer in Sanghli State. Here, he came in contact with Gopal Krishna Gokhale and Dhondo Keshav Karve. Thakkar Bapa considered Karve as one of his four Gurus.

After a year, he resigned from the Sanghli post and got an appointment in the Bombay Municipality. He was posted at Kurla, a suburb of Bombay. It was here that, he came in contact with nearly 200 to 300 untouchables. With the help of Ramji Shinde of the Depressed Classes Mission, he started a school for the children of the Kurla sweepers. To Thakkar Bapa, Shinde was his second Guru.

Encouraged by G.K. Deodhar of the Servants of India Society, he implemented the scheme of making sweepers debt-free. Deodhar became his third Guru. (He was already in touch with D.K. Karve, whom he considered his fourth Guru).

After the death of his father in 1913, he resigned from his post and joined the Servants of India Society on 6 February 1914 and soon after that he carried out famine relief work in Gokula and Mathura in U.P.

During the period, Thakkar Bapa was introduced to Gandhiji by Gokhale's in Bombay. Since then a close relationship developed between the two. In 1915-16, Thakkar Bapa organised Co-operative Societies for sweepers in Bombay, opened a school for the children of the labourers in Ahmedabad and organised famine-relief work in Kutch.

In 1917 he, along with Deodhar and Joshi, conducted revenue inquiry in the Kaira district of Gujarat. He toured the Gujarat-Kathiawad regions to collect data for the Compulsory Education Bill introduced in the Bombay Legislative Council in 1918.

During 1918-19, his services were loaned to the Tata Iron and Steel Company of Jamshedpur to improve the conditions of the workmen. Also, he organised famine relief work in the District of the Panchmahals in Gujarat. here he was able to observe at first hand the total neglect and misery of the Bhils.

In 1920, Thakkar Bapa went to Orissa which was caught in a severe famine. His famine work marked the beginning of his public life in Orissa. He organised Khadi work in Kathiawad in 1921.

The Bhils of Panchamahals once again were facing severe famine in 1922. Thakkar Bapa took up their cause and founded the Bhil Seva Mandal in 1923.

In 1926, he presided over the Bhavnagar State Subjects' Conference and in 1928 he presided over the Kathiawad States People's Conference at Porbandar. In 1929, he acted as the Chairman of the investigation Committee to enquire against the Patiala ruler.

In 1930, during the hectic days of the Civil Disobedience Movement, while participating in the liquor picketing at Mehmedabad, a town near Ahmedabad, he was arrested and sentenced to six months' jail with hard labour, but was released after nearly forty days.

During Gandhiji's epic fast unto death in 1932, Thakkar Bapa played a singular role in the negotiations which led to the Poona Pact. At Gandhiji's request, Thakkar Bapa accepted the General Secretaryship of the Harijan Sevak Sangh. In less than a year, he organised 22 Provincial branches and 178 District centres of the Harijan Sevak Sangh. During 1933-34 he undertook a Harijan tour, along with Gandhiji, in which 12,504 miles were covered in nine

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months. From 1934 to 1937 he was busy with Harijan work.

From 1938 to 1942, he worked on various committees appointed by the Government of C.P. and Berar, Orissa, Bihar, Bombay, etc., for the welfare of the aboriginal tribes and backward classes.

During 1943-44, he organised famine-relief work in Orissa, Bengal and other parts of India like Madras and Bijapur.

In 1944, he organised the Kasturba Gandhi National Memorial Fund and was appointed Secretary of the Fund and subsequently of the Trust. In the same year, he founded the Gond Sevak Sangh, now called 'Vanavasi Seva Mandal', in Mandle, C.P.

He became the Secretary of the Mahadev Desai Memorial Fund in 1945. He was also appointed Vice-President of the Adimjati Mandal, Ranchi, with Dr. Rajendra Prasad as its President in 1946.

From October 1946 to March 1947, he was at Noakhali and other districts of East Bengal with Gandhiji among the victims and communal riots.

After Independence, he was elected to the Constituent Assembly. He acted as Chairman of the Excluded and Partially Excluded Areas (other than Assam) Sub-Committee of the Constituent Assembly and a member of the Sub Committee for Assam (1947). He was also a trustee and a member of the Executive Committee, Gandhi National Memorial Fund. On 29 November 1949, on completion of his 80th year, he was presented with a Commemoration Volume at a public meeting held in Delhi, over which Sardar Patel presided.

Till the time of his death on 19 January 1951, he kept himself busy with problems of the neglected sections of our society.

Thakkar Bapa was extremely simple in his mode of life. A man of few needs, his work was his sole recreation.

He was convinced that untouchability should be abolished and the Adivasis in various parts of India must enjoy the fruits of our civilised society.

To him, service of humanity was the service of God. He was fully aware of the importance of elementary universal education. He criticised the famine policy of the British Government, its negligence of the Welfare of the aboriginal tribes and the ruthlessness with which it tried to suppress the national movement. His views on labour problems were based purely on humanitarian grounds.

He was convinced that, in a larger way, Khadi production and cottage industry could be a boon for the poor people in the villages.

Thakkar Bapa was a man of action. From his occasional writings in *The Servant of India*, *The Harijan and The Hindustan Times*, and through the pages of his Diary, Kale Memorial Lecture (1941) on 'The Problems of Aborigines in India' and his book 'Tribes of India' (1950), one gathers the impression of a loving human soul who worked tirelessly with deep learning and scientific method.

As a devoted member of the Servants of India Society, he abided by the regulations of the Society and did not participate in the revolutionary freedom movement launched by Gandhiji. In the words of Pyarelal, "He likes more and more to realise the contents of independence in terms of those for whom of Congress under the Gandhiji's leadership struggled to win it, viz., the lowliest and the lost, without which the political independence that we have won must remain an empty mirage." Gandhiji once said about him that his ambition was to equal Bapa's record of selfless service. He was truly called 'Bapa', the father, of the forlorn people.

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Thakar, Dhirubhai Premshankar (1918 —)

Dhirubhai Premshankar Thakar, born at Kodinar in 1918, is an eminent Gujarati writer and critic.

Dhirubhai Premshankar Thakar eminent critic, was born at Kodinar in Gujarat. He did his M.A. in Gujarati and Sanskrit from Elphinstone College, Bombay, securing the first rank with a first class. He earned his Ph.D. degree in 1953, and his doctoral thesis was on Manilal Nabhubhai Dvivedi. He tought Gujarati literature at several colleges such as Elphinstone College (Bombay), J.Y.College (Jogeshwar) and Gujarat College, (Ahmedabad).

In 1960, the State Government deputed him as founder-Principal of Arts and Science College, Modasa, which eventually grew into an outstanding campus in the rural area, where from he retired in 1978.

Thakar made his literary debut in 1942 with the English edition of *Ganadharavada*, a philosophical treatise on Jainism, brought out by him for the Siddhanta Society of Ahmedabad. His career as literary critic, however, began in 1946, when he started contributing book-reviews, under the pen-name of 'Savyasachi', to *Rekha*, the well-known journal of Jayanti Dalal.

He rendered valuable service to Gujarati literature with his biography of Manilal Nabhubhai which earned him the State Award in 1958. His *Sudarshan ane Priyamvada*, a critical bibliography of articles published in the journal of the 19th century, provides useful material to research scholars.

His history of modern Gujarati literature was so popular that it ran into nine editions. He edited the weekly literary column for *Gujarat samachar* from 1960 to 1966.

His significant works include: Criticism: *Manilal Nabhubhai sahitya sadhana* (Ahmedabad, 1956), *Ras ane ruchi* (Surat, 1963), *Vikshep* (Ahmedabad, 1973), *Gujarati sahityani vikasrekha* (Medieval), (Sura, 1955), *Arvachin Gujarati sahityani vikasrekha,* Vols.I and II; Biography: Manilal Nabhubhai: *Jivanrang* (Ahmedabad, 1958), *Parampara ane pragati* (Biography of kasturbhai Lalbhai, Bombay, 1980); *Travelogue: Safar so divasni* (Ahmedabad, 1977); Essays: *Rang kasumbi* (Ahmedabad, 1963), *Drishta ane srashta* (Ahmedabad, 1970); Translation: *Gautam Buddha* (from English *Gautama, the Buddha* by Anand Coomarswamy (New Delhi, 1968). Besides, he has edited a number of anthologies and other works.

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Thakar, Labhshankar Jadvji 'Punarvasu' (1935 —)

Labhshankar Jadvji Thakar, born at Patadi in Saurashtra in 1935, is an eminent Gujarati poet and play wright.

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Labhshankar Jadvji 'Punarvasu' Thakar is a native of Patadi in Saurashtra. After obtaining a postgraduate degree in Gujarati literature, he taught for a few years at a college and simultaneously took a diploma in Ayurveda. At present a practising Ayurvedic therapist, he runs a clinic. Hew received the Kumat and the Narmad awards. He is one of the founder members of the Rey School, an extremist poetic movement in Gujarati, and of Akanth Sabarmati, a workshop for dramatists.

His is the most outstanding and leading voice in the poetry of Modernism that came up in Gujarati in the sixties. Using the past as a device in traditional metres, he started conventionally in 'Vahi jati pacchal Ramya Ghosha' (1965), but soon he launched his linguistic and rhythmic explorations in a long poem 'Manasani vat' (1968). *Mara namane darwaje* (1972) and *Boom kagalman kora* (1974), his collections of poems, deal with the absurdities and illogicalities of life.

In 'Pravahan' (1986) he invokes the process of creativity. His poem 'Lagharo' (1987) presents a metaphysical comicality through domestication and cerebral degeneration. *Kalagranthi* (1987) is his latest collection of six poems in which rhythmic and rhymic structures give way to associative explosions.

Highly influenced by the Absurd Theatre and particularly by Samuel Beckett, he, along with the playwright Subhash Shah, wrote a play *Ek undar ane Jadunath* (1966) on the pattern of *Waiting for Godot*. His later collections of plays, *Mari javani maza* (1973) and *Bathtabman machhali* (1982), are full of satirical and ironical overtones. *Pilu gulab me hun* (1985) is his oft-stagewd two-act play which depicts the agony of an actress in search of her true self. He also written two novels. *Akasmat* (1968) and *Kon*? (1968).

His violent and thought-provoking journalistics reactions to the contemporary situations and socio-political and religious contexts are collected in *Ek minute* (1986) and *Kshana tastkshna* (1989). In *Mari baa* (1989), he nostalgically recollects the memories of his mother. His prose in all these three books is supple and energetic. With Dinesh Kothari as a co-author, he offers a study of the modern novel in *Inner life*.

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Thakor, Pinakin Udaylal (1916 —)

Pinakin Udaylal Thakor, born at Myongmyon in Burma in 1916, is an eminent Gujarati poet.

Pinakin Udaylal Thakor is an eminent Gujarati poet, born at Myongmyon in Burma. His father had moved to Burma for business in Jewellery, which Pinakin inherited. He has a B.Sc. (Hons.) in Agriculture from Bombay University. The family hails from Ahmedabad.

In addition to Gujarati and English, Thakor knows Sanskrit, Hindi, Marathi and Bengali. The impact of the epics, the *Ramayana* and the *Mahabharata*, a classic like *Saraswatichadra*, and the works of Mahatma Gandhi, Rabindranath Tagore and Saratchandra is evident in his writings. The freedom movement also inspired the poet in him. He is actively associated with literary institutions like Gujarati Sahitya Parishad, Kavilok, etc.

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Though a jeweller by profession, his active interest in dance, drama and poetry earned him a position of Producer (Drama) at All India Radio, Ahmedabad.

Pinakin started his literary career with the publication of a poem, 'Patheya', in *Kumar* in 1932, a magazine which inspired Gujarati poets for more than itself a century. He belongs to the post-Gandhian of poets who specialised in the romantic expression of the delicate sentiments of love and life.

His work include: *Alap* and *Zanki* ane *padchhaya*, collections of lyrics of which the former won the State award in 1952; *Foran ane fool*, a book of songs for children; *Bhina shabdo*, a volume of 'muktakas'; Ashishmangal, a book of 'Managalashtakas' recited during the marriage ceremony. *Ragini*, *Zanzar zallak* and *Lakulish smaranyatra* are dance-dramas, staged during the last two decades.

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Thakore, Balvanatri Kalyanarai (1869 — 1952)

Malvantari Kalyanarai Thakore, born in 1869, was an eminent Gujarati poet and critic.

Malvantari Kalyanarai Thakore was an eminent poet and critic. He did his B.A. from the University of Bombay in 1889, and devoted his entire life to various intellectual pursuits as a journalist, editor, translator, scholar, researcher, and above all as professor of history. At the University he read classics, history, religion and philosophy; and the Renaissance and the poetic tradition of ancient Greece shaped his mind and sensibility.

He also tried to reconcile the European civilisation and its rational scientific spirit with the ancient Aryan civilisation and its mystical Vedantic spirit. Consequently, he put his faith in Advaita (Non-dualism). Later, he gradually moved first towards humanism and rationalism, then towards positivism and evolutionism, and finally towards agnosticism.

The Miltonic epic and the English blank verse were his idea in poetry and prosody. He did not fully achieve them, but precisely because of them he could create for the first time in Gujarati the sonnet and the Wordsworthian reflective lyric in *Bhankaraa* and *Arohan* respectively, and blank verse in 'Prithvi' which is nearly as free and flexible as the English blank verse. These works bear testimony to his genius as a poet and prosodist.

As iconoclast, he smashed the musico-poetic tradition and its emotionalism and secured the metaphysical tradition and its intellectualism in modern Gujarati poetry. He began writing poetry in his late teens. During the next three decades, he published about thirty poems in various periodicals. They were ignored by almost all the poets, critic and readers except the editors who published them.

He was recognised as scholar and historian, but not as poet. He published his first collection of poems *Bhankar* in 1917 at the age of forty-eight. It, too, was rejected and ridiculed on grounds of obscurity and unmusicality. During the 20s and 30s, there were great changes in the country and in the world. These changes established his poetry.

The critics and the readers recognised him as a major poet. His concrete imagery and the first formalist poet in Gujarati. His concern for the future and his vision of history gave him the distinction of being the first futurist and the

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first modernist poet in Gujarati. His concern for the future and his vision of history gave him the distinction of being the first futurist and the first modernist poet in Gujarati.

He possessed both creative imagination and critical acumen. LIke any major poet, he not only created a new kind of poetry, but also cultivated the taste for it through his critical writings in *Kavitashikshan* (1924), *Lyric* (1928), *Apani kavita samridhhi* (1931) and *Navin kavita vishe vyakhyano* (1943). He also championed the cause of 'new poetry' like a crusader.

He went on revising his old poems and adding new ones to his subsequent collections, *Bhankar dhara* II (1926), *Mharan* sonnet (1935), *Bhankar dhara* III (1942). He finally collected all his poems in *Bhankar* (1951) and divided them into seven groups according to their subject-matter. They can be more conveniently divided into two groups, viz. personal poems on love, friendship, old age and death; and impersonal poems on love, friendship, old age and death; and impersonal poems on love, friendship, old age and death; and impersonal poems on society, history, nature and God. *Mharan sonnet*, a collection of all his hundred and sixty-six sonnets was published posthumously in 1953. *Niru Hama*, a long narrative poem on feminism, was posthumously published in 1957.

Premno divas, a collection of nineteen dramatic lyrics on the growth of material love and pangs of separation, contains his major love poems, characterised by the spirit of 'advait' and agnosticism and the Greek sense of tragedy. His poems on friendship, inspired by his great poet friend Manishankar Bhatt 'Kant', reveal a rare equipoise of tenderness and truthfulness.

His poems on old age and death reveal both passion and composition. 'Arohan', 'Rajyarohanni raat' and 'Chawpattyne bankde', a triad on India's encounter with the west, 'Vigrah kavyo', a fragmentary group of sixteen poems on World War II, and 'Sukhdukh', yet another fragmentary sequences of thirteen sonnets on the evolution of man reveal his deep concern for man and his future and his vision of history.

His poems on nature and God are inspired by his deepest spiritual experiences, his profound doubts and desperate search and struggle for faith. They, in fact, exceed his advaita philosophy and agnosticism. The man and the poet in him finally find their fulfillment in a mystical unity, the other name for which is Beauty.

His prose works include *Ugati juvani* (1923), a three-act play; *Darshaniyun* (1924), a collection of short-stories; and *Lagnaman brahmachary* (1928), a one-act play. They all bear an unmistakable mark of his unique personality. His criticism includes *Vividh vyakhyano guchh*, Part I (1945), II (1948) and III (1956); *Praveshako guchh*, Parts I (1959) and II (1961).

His miscellaneous works such as biography, autobiography and diaries include *Ambalal bhai* (1928) *Panchoterme* (1946), *Dinki* I (1969) and *Dinki* II (1976). He edited *kantmala* (1924) as a homage to his dear friend 'Kant'. He also edited two medieval poems, Mangalmanikya's Ambadvidyadhar ras and Udaybhanu's *Vikramcharitra*, posthumously published in 1953 and 1957 respectively. His translations include *Plutarchanan Jeevancharito* (1906), *Soviet navjivant* (1935) and *Gopihriday* (1943).

His translations and annotations of Kalidasa's plays are *Abhijnan Shakuntal* (1906), *Malvikagnimitra* (1933) and *Vikramorvashiya* (1958). His works on history include *An Account of Madhavrao Peshwa* I (1893), *Indian Administration to the Dawn of Responsible Government* (1914), *Itihas digdarshan* (1920) and *United States Itihas* (1928), which bear testimony to his grasp of history. A number of his literary works and translations still remain unpublished.

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Thakur, Balendranath (1870 — 1889)

Balendranath Thakur, born in Calcutta in 1870, was an eminent Bengali essayist and poet.

Balendranath Thakur was the son of Birendranath and grandson of Maharshi Devendranath Thakur, and a nephew and literary disciple of Rabindranath. Though premature death deprived him and his countrymen of the fruits of the fullest development of his literary capabilities, he managed to put his mark on the history of modern Bengali literature as an essayist and poet.

Balendranath had his primary education at home from his mother Profullamoyee Devi, who took great care in the upbringing of her only child. At the age of six, Balendranath was admitted to Sanskrit College, Calcutta, and later transferred to Hare School. He passed the Entrance examination in 1886 when he was only 15 years and 3 months.

Balendranath grew up in the literary atmosphere of the Thakur family, and Rabindranath was great help to the younger ones. Though from his childhood Balendranath has aspired to become an engineer, he developed his literary taste also. His intimation into the literary field was due to his illusion uncle Rabindranath and the family periodical *Balak*, the organ of Thakur children.

In his youth, even before his marriage at the age of 26 with Sahana Devi, he began a commercial venture with Swadeshi cloth, taking Surendranath as a partner, with which Rabindranath too associated himself afterwards. He, however, carried on with his literary pursuit also with no less keenness. Perhaps, the over strain was one of the causes of his premature death.

During his lifetime only three of his books were published: *Chitra o Kavya* (1894, a collection of 8 essays, dedicated to Rabindranath Thakur), *Madhavika* (1896, Poems on spring), *Shravani* (1897, poems on rainy season).

Two editions of Balendranath's collected writings have since been published. *Swargiya Balendranath Thakur granthavali*, with a forward by Ramendrasundar Trivedi and a short life-sketch by Rabindranath Thakur, was published in 1907. *Balendra granthavali*, edited by Sajanikanta Das, was published by Bangiya Sahitya Parishat in 1952.

Balendranath will be remembered in Bengali literature, not for his poems which are mostly sonnets but for his essays. Though sometimes influenced and polished by Rabindranath, his style is his own and impresses his readers for its graceful simplicity mingled with a charm of reflective sobriety. The subject in his essays varies form the literary to the scientific.

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Thakur, Dwijendranath (1840 — 1926)

Dwijendranath Thakur, born in Calcutta in 1840, was an eminent scholar and active member of Bengali literary movement.

Dwijendranath Thakur the eldest son Devendranath, was born at Jorasanko, Calcutta. He received his early education mainly at home. Later, he had his education at St.Paul's School and also at Hindu College. In 1885, he gave up his college studies without obtaining a degree. After leaving college, he devoted all his time to his own pursuits.

A great lover of motherland and mother tongue, he criticised those who blindly imitated everything European. He took an active part in the contemporary culture movements of Bengali, and edited Bharati, a literary journal founded in 1877, for seven long years.

From 1884 to 1909 he edited *Tattwabodhini* patrika, the outstanding religion-culture journal of the 19th century Bengal. It is mainly due to his initiative that the weekly *Hitabadi* was founded in 1891. He accorded material assistance to Mahendrala Sarkar in establishing the Bhartabarshiya Bijnan Sabha (Indian association for the cultivation of science).

He held the honorary office of the Vice-president of Bengal Theosophical Society and membership of Bangiya Sahitya Parishad (Academy of Bengali letters), and from 1897 to 1900, he was President to this learned body. In 1913, he was elected Chairman of Bangiya Sahitya Sammelan for its 7th session at the Calcutta Town Hall.

From 1864 to 1871, he was Secretary to Adi Brahmo Samaj (Original Society of the Brahmos). He was Secretary to the Hindu Mela movement from 1870 to 1873. He was one of the founders of a literary Association called Bidwajjana Sammelan (Assembly of enlightened people). He was held in high esteem by such persons as Mahatma Gandhi and C.F.Andrews.

After the death of his father he left his ancestral home at Jorasanko and spent the rest of his life in an humble cottage, called 'Nichu bangala', at Santiniketan.

Dwijendranath was a saintly man, respected universally for his simple living and unassuming manners. He devoted his entire life to a steadfast pursuit of knowledge. He was a prolific writer, a grammarian and a poet. He wrote a number of valuable essays on diverse topics which have not been collected or published in book-form.

His essays may be classified mainly into two different groups the philosophical and the sociological. He also wrote a number of essays on Brahmo religion. In his philosophical essays, he tried to contradict the absolute monism of the great Indian philosopher Sankara. He also interpreted the devotional cult of Brahmo after the ideal fixed by his illustrious father.

In his sociological essays Dwijendranath discussed with deep insight the significance of the conflict between the eastern and the western ideals. In this respect and for his intellectual calibre he had close affinity with Bankimachandra Chattopadhyaya.

As a poet, Dwijendranath held a unique position. He was known to his countrymen as the poet of *Swapnaprayana* (1875), his magnum opus. Rabindranath characterised it as a royal edifice of symbols. He translated Kalidasa'a Meghaduta in 1860 when he was only 20 years old. A collection of his poems *Kabyamala* was published in 1920. He also composed a number of devotional songs for Brahmo congregations.

His oral discussions of contemporary events were recorded by Bepin Behari Gupta

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and published in 1923 under the title *Puratan prasanga*. It is a valuable storehouse of historical material for the reconstruction of the culture heritage of the Bengalis. Besides being a poet of high order, Dwijendranath had many other interests, such as stenography, geometry, ontology.

He had rare fits of epistolary composition and his letters, tinged with fun and addressed to Rajnarayan Basu and Amiya Chakravorty, are the best examples of the humorous letter-writing in the Bengali language.

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Thakur, Jyotirindranath (1849 — 1925)

Jyotirindranath Thakur, born in Calcutta, was an eminent Bengali dramatist, musician and scholar.

Jyotirindranath eminent Bengali dramatist and the fifth son of Maharshi Debendranath, passed the entrance examination in 1864 and went to Presidency College. He married Kadambari Devi in 1868, was Secretary of the Adi Brahmo Samaj for fifteen years (1869-1884), and also the initiator of the famous monthly mazazine Bharati in 1877 *Vidyatjana samagam* (1874) and *Saraswatsamaj* (1882) were set up with the help of Jyotirindranath.

He learnt many Indian languages, was a successful actor in his early life and opened a theater at home. As a painter he was remarkable, and William Rothenstein published a collection of his twenty-five drawings in 1914. Many of his drawings, out of a total of some 2000, are now in the collection of Rabindranath Bharati Society, Calcutta.

He composed a number of Brahmo Sangeet also, as he was a reasonably trained musician. There are still many of his writings in the files of old journals. He was also editor of two journals on music, *Binabadini* (1897) and *Sangeet prakashika* (1910), the former being the first journal on music in Bengali.

Jyotirindranath was a man of many parts, but because of his closeness to Rabindranath, his talents tend to be overlooked. As a dramatist, Jyotitindranath revealed his talents writing the farcical, the heroic, as well as the historical plays in the style of opera which had not entered Bengali drama until late in the nineteenth century.

Harimohan Ray (19th Century) was one of the pioneers of the 'gitinatya' in Bengali and his *Parbat-kusum* (1878) and *Indumati-natak* (1879) were written specially for the Tagores and their performances at Jorasanko. In 1879, Swarnakumari Devi, Rabindranath's sister, wrote her *Basanta-utsab* gitinatya.

Soon after the publication of his *Ashrumati* early in November 1879, Joytirindranath wrote his *Manmoi* gitinatya which was published in 1880. His other plays include *Kinchit-jalajog* (1872), *Purubikram-natak* (1874), *Sarojini ba chitorkraman natak* (1875), *Eman karama ar karbo na* (1877, revised *Alikebabu*, 1900), *Swakpnamoi* natak (1882), *Hitey biparit* (1896), Basanta-*lila* (1900) and *Dhyan-bhanga* (1900).

These historical plays, forces, and plays in songs were very popular in their times. *Kinchit-jalajog* and *Purubikram* were reviewed well and admired by *Bankimchandra* in his Bangadarshan monthly. Some of Jyotirindranath's

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plays were translated into Hindi, Gujarati and Marathi.

Rabindranath Tagore received a great deal of encouragement from Jyotirindranath. At its proof stage Rabindranath, a fourteen-year old boy, wrote a four-line poem for inclusion in the last scene in Jyotirindranath's *Sarojini* (1875). Later, Rabindranath provided a poem for singing for the third act in *Ashrumati* (1879) as well as three songs for *Manmoi* (1880), and it is possible that for *Swapnamoi* (1882) all verses and ten songs were written by him.

Rabindranath's first two gitinatyas, *Balmikipratibha* (1881) and Kal-*mrigaya* (1882) were written in an atmosphere of opera and the musical scores for the two were provided by Jyotirindranath. It is also well known that when Jyotirindranath practised on the piano his experimentations with a variety of notes, alterations and adjustments, he asked Rabindranath to provide suitable verses for the scores.

Jyotirinranath also translated several literary works from their original French into Bengali: Nabab (1884, Moliere's Le Bourgeois Gentilhome), *Dai*, poetry *daragraha* (1902, Moliee's, La Marriage Force), Bharatbarsha (1903), *Farasi prashun* (1904, stories by the nineteenth century French authors and poems of Hugo and Coppe), *Ingraj bajita* Bharatbarsha (1909, from Pierre Loti), a number of Lori's brief essays, Satya, sundar, *mangal* (1911, from Victor Cousin) and *Shonitasopan*, *Abatrar* and *Militona* (1920, 1922, 1923, three of Theophile Gautier's novels).

He also translated from their original French into Bengali the short stories of Daudet, Maupassant, Zola and Balzac. His translations from the English literature included *Julias Seejar* (1907, Shakspeare's *Julius* Caesar), *Epiktestser upadesh* (1907) and Marcus Aurelius's *Atmachinta* (1911).

His translations from the Sanskrit literature were Kalidasa's *Abhijnana Shakuntalam* (1899) and *Malavikagnimitra* (1901), Bhavabhuti's *Uttara-Ramacharit* (1900) and *Mahavir-charit* (1901), Shri Harsha's *Ratnavali* (1900), Bhavabhuti's *Malatimadhav* (1900), Shudraka's *Mrichchhakatika* (1901), Vishakhadatta's *Mudrarakshasa* (1901), Kalidasa's *Vikramaurvashi* (1901), Kshemeshwar's *Chandakaushik* (1901), Bhattanarayan's Benisamhar (1901), *Krishna* Mishra's *Prabodhachandrodaya* (1902), Shri Harsha's *Nagananda* (1902), Rajashekar's *Biddhashalbhanjika* (1903), *Kanchan* Acharya's *Dhananjayavijay* (1904), Rajshekhar's *Karpuramanjari* (1904) and Shri Harsha's *Priyadarshika* (1904).

From the Marathi literature he translated a life of the Maharani of Jhansi as *Jhansir Rani* (1903) and much later in his life he published his translation of Bal Gangadhar Tilak's commentary on the Bhagavat-Gita as *Gitarahasya* (1924).

Jyotirindranath's *Prabandha-manjari*, a collection of essays, was published in 1905, Jibankatha, an autobiography, in 1920, Swaralipi, his original arrangement for Bengali musical scores, in 1897, and the *Twenty-five Collotypes from the Original Drawings of Jyotirindranath Tagore*, with a preface by William Rothenstein, in 1914. His *Rajatgiri* (1904) was a play in the tradition of the Burmese folk drama.

Jyotirindranath's elder brother Dwijendranath had published his arrangements for the Bengali musical scores in the *Tattvabodhini* patrika in 1869 and his systems was adopted for some years. Jyotirindranath became interested in this arrangement and wished to improve upon it.

Between 1880 and 1905 he made various experimentations for a proper technique in writing the musical arrangement and his first arrangement was published in 1897. The *Akar-matrik* writing for the music he invented in 1905 is still in current practice.

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Thakur, Murali (1910 — 1975)

Murali Thakur, born at Kukadiya in 1910, was an eminent Gujarati poet and short-story writer.

Murali Thakur poet and short-story writer, was born at Kukadiya in an Audichya Brahmin family. He did his Matriculation from the University of Bombay. Since his father was not in a a position to give him higher education, he had to struggle himself to achieve it. His literary interest was nourished by the well-known poet, Badrayan.

Later, he was inspired by the eminent linguist, Narsinghrao Divetiya. He did his M.A. in Gujarati and Sanskrit, and started his career as a teacher of Gujarati at Sydneham College, Bombay. *Safar ane bijan kavyo* (Tour and other poems, 1940) is his first collection of poems which contains rhythmic songs as well as metrical compositions are intellectualised.

Though at this stage his works seem to be those of a beginner, they show promise of a poet in the making. *Melo* (The fair, 1940), is a collection of songs for children. He experimented with the form of Haiku during the last years of his life and has given some beautiful and picturesque poems in this form.

Parabnan pani (Water of the water hut, 1943) and Premal *jyot* (Loving flame, 1945) are his collections of short-stories. The conflict between urban and rural culture is the subject of many of his stories. 'Mukti' and 'Vahuni bangadi' in *Parabnan pani* have an appeal for their characterisation. *Premal jyot* is rated better than the earlier collection. The tragic element in 'Miyanno Murago' and the humorous in 'Atmaram' appeal to the readers. Often his stories turn into sketches.

His other works include: *Gandhi vani* (Gandhi's speeches, 1966); *Gujaratinu adhyayan* (Studies in Gujarati, co-authored with Vakil, 1942); *Sharadotsava* (The festival of the full-moon in Sharad, 1938), a poetic drama, *Ji, ji, ji* (Yes, yes, yes 1944), translation of a Hindi short-story by *Ugra*.

Poyanan (collection of poems), *Thodank geeto* (garabas and rasa), Melo (Part II) and *Maheraman* (collections of short-stories), *Dharatini maya* (social novel), *Dak bungalow and Lal mati* (translation of Marathi short-stories), etc. are his unpublished works. About 1940, Murali Thakur was introduced as one of the new poets who contributed to the field of poetry and short story in his own way.

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Thakur, Narayanji Vasanji (1884 — 1938)

Narayanji Vasanji Thakur, born in 1884, was an eminent Gujarati novelist and a poet.

Narayanji Vasanji Thakur was a novelist and a poet. His first novel was published in 1911 when he was twenty-six. It is entitled *Aaj-kalno sudharo ke ramniya bhayankarta* (The present-day reform or beautiful disaster) and is a social novel based on disaster that the hero invites by modernising his life style.

He finds himself lost, for the ultra modern society does not accept him, while the traditional world has already shunned him. The novel became very popular. Later, he turned to history for his themes, and wrote twenty novels based on Indian history, covering ancient as well as Rajput and Mughal periods.

He has drawn upon the lives and exploits of famous characters in history and legend, and produced such novels as *Razia Begum, Jahangir, Anarkali athva aparadhi Akbar, Badshah Babar, Maharani Mayanalla, Chakravarti Hammir, Guru Govind Singh.* In his historical novels, he has tried to be faithful to the historical facts.

Apart from historical novels, he has written social novels as well, numbering about seven, in which he has depicted the social problems of the times, for example the plight of windows in *Balvidhwa Kalyani.*

In *Bharat lok katha*, he has compiled the folk tales of India. *Kavya kusumakar* is his colume of poems dealing with social and religious subjects.

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Thakur, Prabodhendunath (1907 — 1965)

Prabodhendunath Thakur, born in Calcutta in 1907, was an eminent Bengali writer and artist.

Prabodhendunath Thakur was the second son of Raja Prafullanath Thakur of the famous Pathuriaghata Thakur family. Prabodhendu inherited his aesthetic aptitude from his father Prafullanath who was a discerning patron of art and literature of his time. Though from his very boyhood he spent much of his time in the cultivation of art and literature, he did not neglect his formal studies and creditably graduated from the University of Calcutta as a student of Presidency College.

Prabodhendu's primary ination in artistic activities was performed by his maternal uncle, Hiranmony Choudhury a famous sculptor, and thereafter he became a regular disciple of Abanindranath, the famous painter. Side by side with his pursuit in this particular line, he continued his efforts in the literary areas also including original creations. His pen was equally powerful in translating and adapting from the Sanskrit classics.

Important amongst his literary productions are *Kadambari, Kumarasambhava, Harsha charita, Pushpamegha. Marsumi, Chandrahas, Rigveda, Dasakumar charita, kalavitas, Abanindra charitam, Ananada vrindavana* and *Champu*. His translation of Bana Bhatta's *Kadambari* was highly praised by Rabindranath himself.

A well-travelled man in Europe, Prabodhendu was an active member and patron of Bangiya Sahitya Parishat, Abinindra Parishat and Indian Society of Oriental Arts.

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Thakur, Saumyendranath (1901 — 1974)

Saumyendranath Thakur, born in Calcutta in 1901, was an eminent Bengali writer and freedom fighter.

Saumyendranath Thakur was the son of Sudhindranath Tagore, grandson of Dwijendranath Thakur (eldest brother of poet Rabindranath). After completing his school education he joined Presidency College with Honours in Economics. A talented young boy, he could sing well and play on the flute with professional finesse. He had lessons in wrestling as well. His Herculean stature and Roman feature won him many admires.

In 1921, he joined Gandhiji's non-cooperation movement. A few years later he came into contact with Kazi Nazrul Islam, Muzaffar Ahmed and others who were Communist leaders in the making. In 1926, he became Secretary of the Workers and Peasants Party of Bengal. His close association with the workers movement made the police think of him as troublesome.

In 1927, he left for Europe to attend the Sixth World Congress in Moscow. For six years he stayed in Europe, chiefly in Germany, Russia, Italy and France. He got his political education from Bukharin. In 1930, he accompanied Rabindranath Tagore from Germany to Russia.

In 1933, he was arrested in Germany on the charge of plotting to murder Hitler, but he was finally released and came back to India in 1934. In Europe, he had met and discussed various problems with Romain Rolland, Maxim Gorky and Henri Berbsseu. These discussions are contained in his book *Trayee.*

He joined the Communist Party of India but his independent political line of anti-Stalinism inspired him to establish a new political party which was later known as the Revolutionary Communist Party of India. The rest of his life was spent in a continuous struggle against British imperialism, Congress misrule and Stalinist misinterpretation of the Communist ideology. Sincerity, courage, singular honesty and devotion to cause won him universal respect even from his political opponents.

With all the hurdles of the life of a political leader he managed to pursue his literary activities. He wrote numerous booklets on political subjects in Bengali and English, and they have no mean literary merit. Such activities included political biographies, translations of Russian and German poetry, and critical writings on Rabindranath, Saratchandra, Rammohun Roy, Kalidas, and pressing social problems.

His autobiography is decidedly one of the very best of its kind in Bengali literature. One of the best orators in his time, he was the idol of the people of Bengal for more than thirty years. Bengali books by Saumyendranath Tagore are *Sadharan sattwabadir istihar* (translation of the Communist manifesto, 1929); *Rose Luxenburg, Karl Leibneckht, Lenin* (three biographies, 1933-34); Fascism, 1934; *Mashal* (a book of poems, 1935); *Biplabi Russia* (Revolutionary Russia, 1933-34); *Russiar kabita*, 1945; Trayee, 1948; *Behari satsai*, 1950; *Yatri*, 1950; *Rabindranather gan*, 1961; *Saratchandra:Desh* o samaj, 1957; *Yuktibad adhunikata* o *anamda mimansa*, 1970.

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Thakur, Sudhindranath (1869 — 1929)

Sudhindranath Thakur, born in Calcutta in 1869, was an eminent Bengali journalist and short story writer.

Sudhindranath Thakur son of Dwijendranath Thakur, was born at Jorasanko. He passed his Entrance examination in 1886 and Intermediate in 1888, and obtained his B.A. degree from Presidency College, Calcutta. He started writing early. His first published essay was '*Swaadhinata*' when he was only sixteen.

In 1891, at twenty-two, he published a new journal called *Sadhana* which he edited for the first three years. He got full cooperation from Rabindranath Tagore who edited it for the fourth and the last year of the Journal. Though Sudhindranath's contribution to Bengali literature was small, qualitatively, it was distinctly original. The skill he showed in writing short stories was unparalleled.

A short-story like 'Kashimer murgi' is still unparalleled. He wrote quite a number of poems and articles which still scattered in contemporary journals like *Bharati, Sahitya*, etc.

His important works include *Dola* (poems, 1896), *Manjusha* (stories, 1903), *Mayar bandhan* (novel, 1904), *Dashi* (poems, 1905), *Chitrarekha* (stories, 1910), *Baitanik* (poems, 1912), *karanka* (stories, 1912), *Prasanga* (essays, 1912), and *Chitrali* (stories, 1919).

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Thakur, Surendranath (1872 — 1940)

Surendranath Thakur, born in Bombay in 1872, was an eminent Bengali writer and translator.

Surendranath Thakur son of Satyendranath Thakur, was born in Bombay. He graduated from St.Xavier's College in 1893 and went to England in 1908. The influence of Rabindranath Tagore, his uncle, instilled in him a love of literature from his very childhood. He was also drawn to the Railway workers in Bombay. He also took an active part in the movement against the partition of Bengal.

To encourage indigenous industry he pioneered the movement for the establishment of insurance companies and banks. He also played a crucial role in the initial stages of the establishment of the Viswa Bharati at Santiniketan, and became the editor of *Viswsa* Bharati Quarterly for some time.

Surendranath has to his credit both creative works and translations. He was an essayist of considerable merit and used to write essays on different aspects of science for the

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Bharati and Sadhana magazines. Among his books, *Ekti basanta prater sakura pushpa* (1904) and Viswa *manaber Lakshmi laab* (1940), are quite well known.

Among his translations the important ones are Home and the world (1919, Rabindranath Tagore's *Ghare bhaire*), *Glimpses of Bengal Selected from Letters* (1921, Tagore's Chhinnapatra), and *Four Chapters* (1950, Tagore's *Char adhyay*). His essays, numerous and variegated, were published in *Bharati, Sadhana, Modern Review, Prabasi* and *Insurance World.*

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Thakurdas, Purshotamdas (Sir) (1879 — 1961)

Sir Puroshotamdas Thakurdas, born in Bombay in 1879, was an eminent businessman.

Sir Puroshotamdas Thakurdas, a scion of a Gujarati Bania family, was born in Bombay on 30 May, 1879. His father Thakurdas Atmaram Mehta died when he was four years old; and his mother, Diwalibari, two years later. The little boy was not allowed to feel the loss of his parents by his uncle, Vijbhucandas, and his aunt, Ambalaxmi; they lovingly brought him up as their own.

He was educated at the Mumbadevi Municipal Primary School, the Tejpal Anglo Vernacular School and the Elphinstone High School from where he matriculated, winning the prize for French. He joined the Elphinstone College and graduated in 1900. A year later, he married Dhaukore, daughter of Damji Bhanji Kothari; they had a daughter.

He had intended to follow his father in the practice of Law, but soon gravitated to the old family firm doing business in cotton and oil seeds. Joining as an apprentice in 1901, he became the senior partner by 1907. He soon acquired the feel of the trade and very firmly began to root out evil practices like "watering" and "mixing".

He succeeded and the cotton trade was purified. He was largely responsible for establishing the Indian Central Committee (1921) and was "the reigning Mughul" of the East India Cotton Association for over thirty-five years: these two institutions curbed malpractices and established the reputation of the cotton trade. He was also on the Governing Body of the Plant Research Institute at Indore till 1950.

But cotton did not exhaust his interests. It opened the doors to wider avenues of trade, commerce and public life. His well-established reputation for business integrity and commercial sense won him friends and admirers; and when only twenty-eight, he was passed to be the first Vice-President of the Bombay Indian Merchants' Chamber and Bureau (today the Indian Merchants' Chamber), a position he held for seven years, although his association continued for thirty-five years.

In 1926, he was intimately involved with the emergence of the Federation of Indian Chambers of Commerce and Industry and presided over the second session and set the tone of the Federation. As his biographer states, he was already "convinced of one thing. The progress of Indian commerce and industry was intertwined with and indeed an integral part of the Indian national movement. Progress on the political front meant progress on the economic plane".

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This was the sheet-anchor of all his activities. On the Acworth Committee (1920), he demanded State control of Indian Railways being the only Indian to do so; other Indian members favoured Company management. On the Retrenchment Committee (Inchcape Committee, 1922) his studied labours and intensive probing brought forth minutes of dissent on the India Office, the armed services and particularly on the discrimination in the rations given to Indian and British soldiers, among other such minutes.

But, it was on the Royal Commission on Indian Finance, Currency and Practice (1925) that he fought his most relentless battle against "a formidable combination of British interests, political and economic, entrenched behind a powerful barrage of bureaucrats and businessmen" He was a lone fighter for the 1s. 4d. ratio against heavy official odds; but with single-minded devotion and determination produced a minute of dissent.

The ratio struggle he carried on in the Indian Legislative Assembly to which he was elected by the Indian Merchants' Chamber, although he was at that time a nominated member of the Council of State. Before that, he had worked assiduously in the Bombay Legislative Council and made his mark as a legislator of independent views. Sir Purshotamdas, in spite of his herculean efforts, lost the battle of the ratio by a small margin of three votes.

Recognition and honours came to him unsolicited. His business integrity and acumen made him a much-sought-after figure in industrial, commercial and banking circles and he was a Director of several concerns of repute. Official honours also chased him: the Kaiser-I-Hind Medal, M.B.E. (1907), was followed by the C.I.F. (1919); he was appointed Sheriff of Bombay (1920) and was Knighted in 1923; a K.B.E. was bestowed on him in 1944.

His public life incorporated social service of a high order. The Gujarat famine of 1911 found him functioning as Secretary of the Relief Fund and his efficiency and drive won him encomiums. His philanthropy was not charity, but he gave generously to schemes involving self-help and education. His Village School Building took education where it was most neglected and needed—to the villagers—and rural Gujarat was the main beneficiary.

A deeply religious man, Sir Purshotamdas was greatly responsible for throwing open his favourite place of worship, the temple at Dakor, to the Harijans. A great believer in human dignity, he untiringly conducted the crusade both in India and in England against the treatment meted out to Indian settlers under the British flag in Africa and Fiji.

He was not a politician, but he was very much in politics when injustice, discrimination and human indignity were involved. It was on his initiative that the Abolition of Indenture Act, 1916, was passed. He was associated with the Imperial Indian Citizenship Association for over thirty years.

Sir Purshotamdas feared no man, however high in authority; he sought no favours; he joined no political party, but rendered immense service to his country and countrymen.

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Thakur Kesri Singh, Barhat (1872 — 1941)

Thakur Kesri Singh, born at Shahpura in the Udaipur State in 1872, was an eminent revolutionary freedom fighter, scholar and social reformer.

Inspired by the revolutionary fervour that had swept the whole of Bengal after the Bengal

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Partition, there came into existence a revolutionary organisation in Rajasthan in the latter part of the first decade of this century. The groundwork had already been done by the educational and social reformers in the early nineties of the last century. The pioneers of the new wave of nationalist ideas were Arjunlal Sethi, Barhat Thakur Kesri Singh and Rao Gopal Singh of Kharwa.

Starting their nationalist work as reformers, they ended as revolutionaries. Those who influenced their thinking and work during that early period were Shyamji Krishna Varma, Aurobindo Ghose and Tilak. The revolutionary movement in the country that had widened its base and spread its influence in U.P., Delhi and Punjab in the first two decades of this century received much moral and material help from Rajasthan. There some of the young revolutionaries from northern India could work more safely and swiftly. They looked towards these fearless and patriotic souls of Rajasthan for shelter and help.

Thakur Kesri Singh was born in 1892 at Shahpura in the family of a highly cultured and brave Rajput leader of Udaipur State. His father, Thakur Kishen Singh, as one of the chief counsellors of the ruler of Udaipur State, had also earned the displeasure of the British Resident Col. Walter for his frank and patriotic views as early as in 1885.

Thakur Kishen Singh was a great scholar, who had written a complete history of Rajputana. Kesri Singh's younger brother, Zorawar Singh, coming under the influence of his brother had joined the revolutionaries and was one of the main accused in the Arrah Murder case. He remained untraced till his end. His own son Pratap Singh, implicated in the Benares Conspiracy Case, met a martyr's end in 1917 at the young age of twenty-two.

He had endured the cruel treatment meted out to him in the Bareilly jail for nearly three years. Kesri Singh was himself undergoing at this time the sentence of life imprisonment in a British jail at Hazaribagh. He heard about his son's martyrdom only on his release in 1919.

In 1914, Thakur Kesri Singh was tried in the Kota State for his alleged involvement in the murder of a rich Sadhu named Pyare Ram and was sentenced to life imprisonment. In the judgement given on 11 December 1914, the judge observed: "...Barhat Kesri Singh, who has served in the Kota State for a long time, is a man of learning and possesses intelligence above the average.

His ideas towards the Government of India were as disaffected and antagonistic as those of the seditious and anarchical societies of Bengal. He was desirous of disseminating similar views in Rajputana and his efforts resulted in establishing a Rajpur Boarding House at Kota, and a Rajput Charan Boarding House at Jodhpur...It has been admitted...that Kesri Singh's intention in acquiring the wealth of Pyare Ram was to apply it to the *Desh Unnati* and Education..."

The Political Secretary to the Government of India, in a letter dated 27 June 1914, wrote to the Agent of the Governor-General in Rajputana: "It appears that there has been existing for some years in Rajputana without the knowledge of the Durbar or of the Political Officers, a secret political organisation directed originally against the Chiefs of Rajputana but subsequently against the British government....There is, further, some reason to believe that efforts were made by Kesri Singh, fortunately with little result, to tamper with the loyalty of the Rajput troops."

As he was not fit for being transported to the Andamans, Kesri Singh was lodged in Hazaribag jail in Bihar. His release by the Bihar Government in 1919 following his petition for mercy in view of the fact that the prosecution had failed to establish his complicity and involvement in the murder of the Sadhu created a very embarrassing situation for the Government of India. Mr. Craik, Home Secretary to the Government of India, wrote on

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23 September 1919:"...It is most undesirable that this dangerous criminal should now be at large. *Prima facie* it would appear that his release was irregular, and due to the negligence of the Government of India's agents, and there would not seem to be anything illegal in rearresting him to serve the remainder of his sentence..."

He was, however, not rearrested and allowed to settle down in Kota State. The ruler of the State told him that he had agreed to his prosecution under the pressure of the British government. With the help of Jamnalal Bajaj, he started a Hindi weekly named the *Rajasthan Kesri* from Wardha in 1919. Shortly afterwards, he returned to Rajasthan and began to spread his views regarding social and educational reform among the Rajputs. The last few years of his life were spent as a recluse in the hills near the Kota town.

His influence among the Rajputs including some of the rulers of the Princely States of Udaipur, Kota, Bundi and Kharwa was well-known. On many an occasion, he had by his wise counsel saved them from acting irrationally or getting the pride and honour of the Rajput community compromised. There is a famous instance of the Maharana of Udaipur State returning to his State without even getting down at the Delhi Railway station in 1903 when he received in course of his train journey a soul stirring message from Thakur Kesri Singh conveyed in the form of verses composed in Rajasthani dialect meaning that he would be breaking the noble tradition of Udaipur rulers if he would attend the Delhi Darbar ceremony on 1 February 1903.

The only ruler absent on that historic occasion to pay homage to Lord Curzon and participate in the celebrations to mark the commemoration of the accession to the British throne of Edward VII was the Maharana Fateh Singh, the ruler of Udaipur.

Thakur Kesri Singh was a thinker and an intellectual who had read a lot of the philosophical and religious works published in Sanskrit, Pali, Bengali, Marathi, Gujarati and Hindi. He was a gifted poet with a clear and perceptive mind. He died on 14 August 1941.

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Thakur Pyarelal Singh

-See under Singh, Pyarelal (Thakur)

Thampi, V.C. (1765 — 1809)

V.C. Thampi, born at Thalakulam in Nagercoil in 1765, was one of the foremost freedom fighters in Indian history.

Velayudhan Champakaraman Thampi (popularly known as Velu Thampi Dalava) was one of the foremost freedom fighters in Indian history. He was born at Thalakulam, a village a few miles to the north of Nagercoil, on 6 May 1765. He belonged to an aristocratic Nair family in the southern division of the erstwhile State of Travancore.

Velu Thampi had his education at home in Malayalam, Tamil and Sanskrit. He had also an expert training in the art of fighting at the Kalari or military training camp at Thalakulam. Physically, he was hardy and well-built, and had

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a striking personality. Even as a boy, he was of a daring disposition, with a high sense of duty.

Velu Thampi's official career began with his appointment as a 'Kariakar' in South Travancore during the reign of Rama Varma (Dharma Raja, as he was popularly known) when the famous Raja Kesava Das was the Dewan. In 1797, Dharma Raja died and was succeeded by his imbecile nephew, Bala Rama Varma. He was a more puppet in the hands of his favourites, Jayanthan Namburi, Sankaranarayanan Chetty and Mathu Tharakan. Kesava Das continued to be Dewan for two more years, but soon he fell a victim to court intrigues and died a prisoner under suspicious circumstances.

Power now passed on to the Maharaja's favourites, and as the finances of the State were at a low ebb, the favourites, taking the law into their own hands, began to raise forced contributions from persons of position and high standing on pain of being publicly flogged or thrown into prison.

Among those who were called upon to make such contributions was Velu Thampi. He asked for three days' time to collect the amount demanded. When this was granted, Thampi, instead of raising the amount, collected a large body of armed men from South Travancore and marched to Trivandrum at their head to pull down the favourites from power.

The approach of Velu Thampi and his men so frightened the Maharaja that he, in a state of panic, agreed to yield to the demands of the rebel leader. Accordingly, as demanded by Velu Thampi, Jayanthan Namburi was dismissed from service and expelled from the State; his colleagues, Sankaranarayanan Chetty and Mathu Tharakan, were publicly flogged and had their ears cut off; and all unlawful levies collected were refunded. Subsequently, Velu Thampi was appointed to a high office in the State, and before long became the *Dalava* (Dewan).

As Dalava, Velu Thampi proved to be an officer of conspicuous ability and dynamic drive. He reorganised the administrative system on a sound basis; commerce and industry were given due encouragement; large tracts of land were brought under cultivation; and corruption was put down with a ruthless hand.

Velu Thampi's strict discipline and stringent measures were highly resented by a large section of the people, but they were powerless against his masterful sway, particularly because he had the support of Col. Macaulay, the British Resident, who was on very good terms with him.

The financial condition of the State, however, still remained most unstable and the subsidies to the East India Company were heavily in arrears. Velu Thampi strove to place the finances on a stable basis, but his efforts served only to further embitter the feelings of his opponents.

One measure that made him particularly unpopular was his policy of retrenchment of military expenditure by making drastic reductions in the allowances made to the troops on a wartime basis. This led to a mutiny which, however, was promptly suppressed by the Dalava with the help of the Company's forces.

When the East India Company became aware of the distributed state of affairs in Travancore, they wished to take advantage of the situation, and, with a view to tightening their hold on the Maharaja, they insisted on his signing a fresh treaty with the Company. One of the terms propped was to raise the annual subsidies to the Company and to empower them to take up the administration of the State, if the subsidies were to fall into arrears.

Velu Thampi stoutly opposed the proposal at first; several months of discussion followed; and at last, he thought it prudent to yield and persuade the Maharaja to sign the treaty.

As soon as the treaty was signed, Col. Macaulay became overbearing in his attitude

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and began to interfere more and more in the internal affairs of the State. He now called upon Velu Thampi to pay up all arrears of subsidies forthwith. Thampi saw that an open conflict with the Company was inevitable. He soon fell out with Macaulay, and the old friends became bitter enemies.

About this time, Velu Thampi found an ally in Paliath Achan, the Minister of the Raja of Cochin, who, too, was smarting under the domineering attitude of Macaulay. When Macaulay came to know of the alliance between the two Ministers, he summoned two strong forces of the Company from Malabar and Trichinopoly. Velu Thampi feigned alarm at the approach of the new forces and offered to resign, but just about that time, Paliath Achan, with two Travancore Army Officers, made an attempt on the life of Macaulay who was then staying in Fort Cochin; but the attempt failed, and Macaulay escaped into a British steamer. Immediately Velu Thampi, who was awaiting events at Alleppey, proceeded to Quilon where the State forces were gathering in large numbers.

It was then that a most unfortunate event happened near Alleppey that further embittered the relations between Velu Thampi and the East India Company. Two parties were to their way from Quilon to Cochin. One party consisted of three British Officers and a lady, and the other consisted of thirteen British soldiers and thirty-three Indian sepoys in the service of the Company.

The two parties fell into the hands of Velu Thampi's men, and all, except the lady who was spared, were brutally done to death. The three officers were murdered in cold blood, and all the British and Indian soldiers of the second party were drowned in a river with heavy stones tied round their necks.

In the meantime Velu Thampi, who could not hold his own against the Company at Quilon, proceeded to Kundra, a village a few miles away, and issued his historic "Kundara Proclamation", exhorting his countrymen to muster strong under his banner and make a heroic attempt to over throw the British domination and redeem the freedom of the State.

The people were stirred beyond measure by the appeal. They flocked in large numbers responding to his call; but in the fierce fights that ensued, the Travancore army suffered a series of reverses. In the meantime, at Cochin, Paliath Achan too found it hard to stand against the onslaughts of the British forces, and availed himself of the earliest opportunity to surrender and sue for peace.

Nothing daunted, Velu Thampi made up his mind to fight to the last. But just about that time, two strong British regiments which were summoned from Trichinopoly and Ceylon entered the State through the Aramboly Pass in the south and marched to Trivandrum. The frightened Maharaja at once proclaimed a cessation of hostilities and sued for peace. Velu Thampi now saw that everything was lost.

He paid a last visit to the Maharaja, and, advising him to hold him solely responsible for all that had happened, he left Trivandrum for good, accompanied by his brother Padmanabhan Thampi.

The helpless Maharaja now ordered the dismissal of Velu Thampi, declaring him a traitor. He appointed Ummini Thampi as Velu Thampi's successor, and made peace with the East India Company. Immediately, by the order of the new Dalava, at the instance of Col. Macaulay, a State-wide search was instituted for apprehending Velu Thampi, and a reward of fifty thousand rupees was offered for his capture.

In the meantime, Velu Thampi and his brother sought refuge in a village called Mannadi, some miles away from Quilon, in the house of a temple priest. Before long, the place of refuge came to be known, and a strong contingent of the State forces surrounded it.

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Velu Thampi, seeing that there was no escape, plunged his dagger into his bosom, but as the self-inflicted wound did not kill him outright, he called upon his brother to complete the job. When Padmanabhan Thampi saw that his brother was in an agony of pain, he drew his sword, and severed the head from the body of the dying man with a single stroke.

In accordance with instructions from Col. Macaulay, the body of Velu Thampi was brought to Trivandrum and kept exposed in a common gibbet for public view for several days. His brother, who was taken captive, was hanged; his house was razed to the ground; and the women-folk of his household were deported to the Maldive Islands. This barbarous act was universally condemned, and when Lord Minto, the then Governor-General, came to know of it, he denounced it as something "repugnant to the feelings of common humanity and the principles of civilised government."

Velu Thampi was a man of indomitable courage, dauntless independence and sterling patriotism. His was a life of dedication to the cause of his country and his people. He fought and fell like a hero. By temperament he was self-willed, impetuous, overbearing, often reckless in action and ruthless in his dealings with his opponents. But, in spite of all his shortcomings, he was a great leader whose name has found an assured place in history as one of the foremost freedom fighters of his country.

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Thangal (Major) (1817 — 1891)

Major Thangal, born in 1817, was one of the heroes of the Anglo-Manipur War of 1891, which resulted in the conquest of Manipur by the British.

Major Thangal was one of the heroes of the Anglo-Manipur War of 1891, which resulted in the conquest of Manipur by the British. He was born in 1817, but his origin is still a mystery. Though some of the Naga tribes of Manipur claim that he was originally a Naga converted to Hinduism and absorbed into the Manipuri (Meitei) community, Manipuri scholars assert that Thangal was a Manipuri.

His father's name was Kangabam Jatra Singh. His family was closely associated with Raja Gambhir Singh. His uncle once saved the life of Gambhir Singh. The name Thangal was given to him by the King for his bravery in an expedition to the Thangal Naga village.

After the death of Gambhir Singh, Thangal remained loyal to his minor son, Chandrakriti Singh. At the failure of the conspiracy to murder Nara Singh, the Regent, in 1844, Thangal followed the Queen-Dowager Kumudini Devi, who fled to British India and helped the young Prince, Chandrakriti Singh, to regain his throne in 1850.

Consequently, Thangal had become a very important member of the Durbar. The posts held by him were those of Laipham Lakpa, Nunehanjaba, Commandant of the Tooli Naha Regiment of the Manipur Army with the rank of Menjor (Major), the highest military rank, the Ayapurel, Minister-in-charge of Burmese affairs, a Minister of the Durbar, etc. He was addressed by the King and the Princes as 'Ipu', which literally means 'grandpa', as a mark of respect to his age and wisdom. Later on, he was designated as General Thangal.

Thangal was a great patriot and administrator; he knew Manipur and her people very well. He was conversant with every detail

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of the hills and rivers of the kingdom. In the work of boundary demarcation between Manipur and the Naga Hills in 1872, the British Survey officers were astounded at Thangal's thorough knowledge of the geography of Manipur.

He was a very shrewd administrator and a wise statesman. Nothing could happen in the kingdom without his knowledge. He realised how powerful the British were and wanted to maintain friendship with them. However, when the interests of Manipur were involved, he was quite adamant. He was never reconciled to the cession of the much coveted Kabaw Valley to Burma and border skirmishes between Burma and Manipur were frequent. He participated in the Lushai Hills expedition in 1872.

During the Naga Revolt of 1879-80, he was deputed by Maharaja Chandrakriti Singh to lead the Manipur contingent of 2,000 soldiers to help the besieged British garrison of Kohima. He was feared and respected by the British Political Agents in Manipur.

However, things changed after the death of Chandrakriti Singh in 1886. In a Palace revolution in September 1890, the reigning King, Surchandra Singh, was driven out by his half brothers and Kullachandra Singh was installed as the new ruler with the support of Prince Tikendrajit Singh and Thangal General. Surachandra Singh appealed to the British government to restore him on the throne of Manipur. This gave an opportunity to the British to intervene in the internal affairs of Manipur. Mr. Quinton, the Chief Commissioner of Assam, was deputed to Manipur to recognise the new king and exile Prince Tikendrajit Singh to British India.

Thangal and Tikendrajit Singh saw through the treacherous game of Quinton, who unwittingly attacked the royal palace on 24 March 1891 to arrest Tikendrajit Singh. Thus, hostilities broke out and Mr. Quinton and his associates were executed. It was Thangal who clearly pointed out to Prince Tikendrajit that there was no point in trying to be friendly with the British who had defied the sovereignty of Manipur.

It was he who gave the order to execute the British officers who were already guilty of waging war against Manipur, which, according to the laws of Manipur, was punishable by death. Eventually, Manipur was invaded and conquered by the British forces in April 1891.

Thangal General and other Princes went underground and the British occupation forces under the command of General Collett announced a reward of Rs. 2,000/- for those who could give information regarding the whereabouts of the old General. Feeling that prolonged hiding on his part would bring more hardship to the people, who were greatly terrorised by the invaders, Thangal General surrendered to the British who were astonished at this unexpected action of the old soldier.

Thangal and the other Princes were tried by a special military court and he was sentenced to death for waging war against the Queen Empress and other charges. Thangal did not care to appeal to the Viceroy as was done by Tikendrajit and the Royal Princes. He was hanged to death along with Bir Tikendrajit Singh on 13 August 1891 at the Imphal market at the age of seventy-four.

He was short in stature and was active, with a good physique. He had a fine old face, much lined and wrinkled with age and the cares of State which had fallen upon him when he was quite young. He had piercing black eyes, shaggy overhanging, hooked white eyebrows, and his mouth was finely cut and had a determined set. He used to wear a delicate pink silk *dhotee*, a dark coat copied from a first-rate English pattern, and a pink turban, and when the orchids were in bloom, he seldom appeared without a large spray of some gorgeous-hued specimen on the top of his turban.

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He was very enterprising, fond of building bridges, and improving the roads about the capital. He was a keen soldier, enjoyed watching good shooting, and had been in his younger days a first-rate shot himself. Once he had promised to get anything done, he did not go back on his word, and one knew he was reliable.

His contemporaries, Sir James Johnstone, a Political Agent in Manipur, and Mrs. Grimwood, the wife of the ill-fated Political Agent Mr.Grimwood, write very highly of him. Mrs. Grimwood describes him as a keen soldier and an obstinate old man. She observes, "If he had his faults he had his virtues also. He was very enterprising, fond of building bridges and improving the roads around the capital." Sir James Johnstone, a friend of Thangal, calls him "a remarkable character". "He was a strong, able, unscrupulous man, not likely to stick at trifles and like most Asiatics of his type, capable of anything. Thangal was in many ways kindhearted and in others ruthless." Johnstone continues, "I quite acknowledge old Thangal's many faults, but I also remember his good qualities and shall ever regret that he came to such an untimely end."

Indeed, Thangal was a unique personality who, starting from a humble origin and reaching the topmost position that a commoner could attain by dint of sheer merit, had won for himself a place in the history of Manipur.

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Thangjam Ibopishak Singh (1948 —)

Thangjam Ibopishak Singh, born at Yangkhei Thangjam Leikai in Imphal in 1948, is an eminent poet of modern Manipuri literature.

Thangjam Ibopishak Singh born at Yangkhei Thangjam Leikai, Imphal, is an eminent modern Manipuri poet. Born in a Hindu family, he graduated in Arts from the Gauhati University in 1974 and joined in 1975 the G.P. Women's College, Imphal, as a demonstrator to teach the Manipuri language and literature.

Apaiba thawai (The fleeting soul), a collection of poems, representing the angry moods of the new generation of poets in the history of contemporary Manipuri poetry, was published in 1969.

The poems are distinguished by a feeling of sincerity dealing with the ills of contemporary society and the predicament of individual human life. Held as a pioneer for the angry young men of contemporary Manipuri poetry, he along with Yumlem bam Ibomcha Singh and W. Ranjit Singh edited and published the first and second number of *Shingnaba* (Challege) in 1974, a monthly literary journal containing progressive poems and short-stories.

He was Joint Secretary of the *Naharol Sahitya Premee Samiti* from 1973 to 1975, a literary and cultural organisation of Manipur whose members are by and large the young poets and writers of Manipur, in certain degrees non-conformist in outlook. From 1977 to 1979 he edited *Wakhal* (Thought), a quarterly journal in Manipuri, owned and published by the Naharol Sahitya Premee Samiti, which published writings of young authors in Manipuri and, among others, translations and adaptations of the writings of great masters of the world.

Some of his poems have been translated into English and published in *Indian Literature* (April, 1980) and *Quarterly Journal* owned and

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published by the Manipur State Kala Akademi. Regarded as a leading poet in Manipuri, his poetry is thematically new and its language crisp and effective. He is very much involved with the problems of individuals as members of a social group.

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Tharumu Civeramu (1939 —)

Tharumu Civeramu, born at Trincomalee in 1939, is an eminent Tamil poet and perceptive critic.

Tharumu Civeramu was born at Trincomalee, a port town in Sri Lanka. He did not have much of formal education. In the early sixties, he chanced upon the little magazine, *Ezhuthu*, brought out by C.S.Chellappa from Madras. With its critical articles and poems of verse-libre kind, *Ezhuthu* was then creating ripples in the stagnant waters of Tamil writing. Spurred by the freshness of the magazines's approach and content, Civeramu started writing critical articles and poems from Trincomalee.

A wholly new talent was born and recognised instantly. As he grew with the growth of the little magazine he found the literary atmosphere, controlled and dominated by dogmatic leftists, suffocating and chose to migrate to Tamil land in the early seventies where he has lived ever since. Even otherwise, Civeramu, nautured by *Ezhuthu*, bound himself entirely with the literary activities in the mainland.

Civeramu started off his poetic career as an imagist poet; he earned a name for that dominant element in his poems. For the past decade and a half, however, he seems to have lost interest in crowding up his poems with images and has come to settle down in a freer flow of expression, narrational, episodic and polemical.

Two collections of his poems have come out thus far: Kaipidi alavu kadal (A handful of sea) which contains poems of his earlier phase, and *Mel nokkia payanam* (A journey skywards) which is representative of his later phase.

He also made his mark as a critic. His writings were full of deep, perceptive observations and were clothed in a style, all his own. Here again, as in his poetry, critical articles of the first phase spanning nearly a decade contain perceptive studies of some giants of modern Tamil writing, while his later phase writings are polemical.

Tamil naveenatvam (Modernity in Tamil) is a collection of his articles of both the phase, in their edited, version, amended according to his present light.

He has also tried his hand in the short-story genre with results of unequal quality. One slim volume, *Lankapuri Raja*, has been published. In his later phase, Civeramu is seen more as a polemicist than as a poet or a perceptive critic.

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Thayumanavar (1705 — 1782)

Thayumanavar, born at Tirumaraikkadu in 1705, was an eminent Tamil shaivite saint and poet.

Thayumanavar, Shaivite poet, was born at

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Tirumaraikkadu in the Vellala community. His parents were Kadiliappa Pillai and Gajavalli Ammai. Father was an auditor of accounts to king Vijayaranga Chokkanatha with his capital at Tiruchirapalli. On his father's death, he succeeded to the father's position in the palace. He was by then well-versed in Tamil and Sanskrit classics.

But his mind was not in wordly affairs. On his wife's death, his Guru permitted him to take sanyas and wear saffron robes. He then visited various placeds of pilgrimage, composed many songs, lectured to his students, and finally died at Ramanathapuram.

His songs hold mirror to his faith. He believed in the equality of man, and was aware of nobility as well as meanness in human nature. He understood the nature of evil that was ever ready to possess man.

His songs expound the theories of Shaiva Siddhanta. His poems on Shakti hold a special place in Tamil poetry. His religious beliefs are all expressed in *Ananda kalippu* (ecstasy) which portrays the Soul as the loved-one and the Lord as the lover. The theme reminds one of Solomon's songs, *Gita Govinda* and the songs of Alvars and Nayanmars.

The songs bring out the intensity of the soul's passionate yearning for the Lord. While singing in praise of his own religion, the poet has no disparagement for other religions. In Tayumanavar's poetry one sees the blending of Tamil and Sanskrit. In him, poetry does not suffer because of the profundity of thought it carries, and the profundity of thought does not suffer either because of the poetic form in which it is expressed.

Thayumanavar is the last of the great poets in the hallowed Tamil tradition, and the Tamil language had to wait for over a century to find a poet of his stature, i.e., till the advent of Ramalinga Swamigal in the early 19th century.

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Thevar, Pasumpon Muthuramalinga (1908 — 1963)

Pasumpon Muthuramalinga Thevar, born at Kamuthi in Ramanathapuram district in 1908, was an eminent freedom fighter and politician.

Nobody in the small village of Pasumpon near Kamuthi, Ramanathapuram district, would have thought that a male child born to Ukkirapandia Thevar and Indirani on 30 October 1908 would rise to great fame. Nothing much is known about the parentage of Thevar, excepting the fact that his father had obtained a vast area of about thirty-two villages from the Raja of Ramnad. Thevar's forefathers were all noted for their personal valour and heroism.

In fact, the Maravars, to which community Thevar belonged, are historically an ancient warrior community of the South. Being born in the family of a local chieftain, Thevar was almost a royal personage minus the arrogance, selfish ambition and other associated vices.

His parentage had imbued in him a sense of honour, generosity, benevolence and kindness. It is said that even today, his house is almost like a *choultry*, feeding the depressed and the poor, wayfarers and others. After finishing his education in the village school, Thevar was admitted to the Pasumalai Mission High School, Madurai.

Though he did not step into the corridors of a college, his school education gave him an appetite for further studies. According to the custom prevalent in his community, a girl maternally related was his designated bride.

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Had he consented, the marriage would, perhaps, have taken place. But, it was continuously postponed and never took place. Thevar remained a bachelor and led an ascetic and disciplined life. Financially the family was very well off, though not opulent.

Amassing wealth had never been a passion with Thevar and, as such, his lands were extensively let out on lease. The tenants enjoyed the fruits of their toil and there was not even a single case of rent extracted in the manner of the traditional bailiff. His status in the society was more like that of a royal personage.

But, there was nothing royal about his costume or bearing—so simple was he in dress and appearance and so easily accessible both to the poor and the rich. Very honest in preaching and practice, he was a terror to the hypocrites and double-tongued elements. With the sacred ash on his forehead, he was a devout Hindu and a great devotee of God Muruga.

The education that he obtained in the village school and later at a secondary school gave him ample scope to widen his scholastic powers. His scholarship was wide in English and Tamil. Biographies of great revolutionary leaders and religious treatises, besides contemporary political problems, are said to have been of great interest to him. That was why he was at his best, both in political speeches and philosophical and religious discourses.

Great revolutionary leaders like Tilak, Savarkar, Chittaranjan Das, Lajpat Rai and Netaji had influenced him politically; spiritually, the influence came from Saint Ramalingar, Swami Vivekananda and Aurobindo Ghose. Swami Siyanantha of the Divine Life Society conferred a title on Thevar. Thevar's mastery of Saiva Siddhantha was widely acclaimed as of a high order.

If his political orations were emotional and terribly pungent, his religious and philosophical discourses were lucid and thought providing. In both of these, he made himself easily understood even by a layman. He travelled to Burma and Ceylon in 1936 and he is said to have visited Korea and China *incognito* in 1949. But, wherever he went and whomsoever he met, he was a true representative of Tamil language and literature. He is said to have presented to the President of Burma a copy of 'Thirukkural'.

At the early age of nineteen, he entered politics. For about a decade he remained in the Congress Party, worked vigorously and organised it in the southern districts of the Madras State. His emotional fervour and revolutionary tendencies caused him to clash with moderates like Gandhiji in the Congress Party. He differed from Gandhiji's method of achieving freedom through *Ahimsa* or Non-violence. Ahimsa was only for cowards, he said. Even when in the Congress, he had affiliations with the Forward Bloc founded by Netaji.

His association with Netaji went as far back as 1928, when he met him during the Indian National Congress session at Madras. His attachment to him continued to grow, and thereafter Thevar left the Congress and organised the Forward Bloc in Tamil Nadu in 1939. The very next year, he started a Tamil weekly, the *Netaji*, and this continued till he was arrested during the August revolution of 1942. Unlike many a leader, he accepted responsibility for the 1942 movement and underwent imprisonment.

When he was a labour leader of the Mahalakshmi Textile Mills (1936-37) and President of the T.V.S. Worker's Union, he wielded great influence among the labourers. He was first arrested on 15 October 1938 for stirring up labour trouble. He was a close associate of V.V. Giri in those days. As a leader of the freedom struggle and an associate of Bose, the Britishers accused him of treason and he was arrested in 1939 and kept behind prison bars for six years.

Thevar's connection with the State and the Union Legislatures was a long one. From 1937 onwards, he had been a Member of the

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Legislative Assembly at Madras. Thrice, he was elected to Parliament (1952, 1957 and 1962) and for over a decade he was a regular participant in its proceedings at Delhi. Even when he was in jail, he was returned to both the Assembly and the Parliament on more than one occasion, such was the tremendous power and sway he had over the people of East Ramanathapuram.

Motives of jealousy and political rivalry cannot be ruled out when K. Kamaraj, then Chief Minister of Madras, got Thevar arrested in 1957. The weapon was the Preventive Detention Act. Thevar was released in 1959. An attempt was made to attribute to him responsibility for communal riots and also to denigrate him as a communal leader, following the murder of a Harijan, Emmanuel.

But the judiciary vindicated him as far from being communal and acquitted him in 1960. Ananthanarayanan, subsequently Chief Justice of Madras, conducted the trial at Pudukkottai and paid glorious tributes to Thevar.

The fact that the Maravars of Ramanathapuram adored him as a god, did not go to show that Thevar was a communal leader. Thus considered, every leader in India could be termed communal. His followers took inspiration from him in many ways. The populace found in him a moral force to rise against oppression and dishonesty.

People from a cross-section of various communities, Brahmins, Gounders, Naidus and Reddiars, would testify even today to his wide scholarship, catholicity of outlook, benevolence and kindness.

Thevar gradually sank into a decline during the couple of years prior to his death. He could not recoup his failing health, in spite of diet control and rest. He rejected allopathic treatment and relied on indigenous medicine. He breathed his last on 30 October 1963.

As a social reformer, Thevar fought for the repealing of the Criminal Tribes Act. Under the cloak of law, the three warrior communities (i.e., Kallar, Maravar and Agambadiyars) of selected regions in Madras State were suppressed by the Britishers under this Act.

Thevar spoke at hundreds of meetings and called attention to the hardships endured by the people through that cruel legislation. Even after independence he pleaded with Prakasam to repeal the Criminal Tribes Act. Long before, he had actively worked for opening the temples for all, which were until then closed to the Harijans.

He was distinguished for religious toleration, though he strictly adhered to the Hindu customs and manners. He himself was brought up by some Muslim woman after he became motherless at the early age of three. One could rarely see him without the sacred ash on his forehead. Being well-versed in Saiva Siddhanta Philosophy, he was an ascetic, though involved in politics. He said, "Politics and religion are two eyes of the nation. Politics without divinity is a body without the soul."

During a visit to Benares, Thevar spoke extempore on Saivism in English at the Benares University. Dr. C.P. Ramaswamy Aiyar, then the Vice-Chancellor, was in the chair and he is said to have highly commended the discourse. Thevar was an avowed enemy of atheists and never failed to counter their vicious propaganda.

In Thevar's opinion, the Western system of education was lacking in character-building qualities. To inculcate a sense of discipline, he advocated an education based on Indian culture and civilisation coupled with modern science. In short he was an advocate of a modified ancient Gurukula type of education.

He was a nationalist and a genuine democrat in every sense of the term. He closely associated himself with Netaji and his views. He wanted India to be completely independent. Unlike the moderates who soft-pedalled the issue, he championed the cause of freedom by advocating revolutionary methods. "Freedom must be by achievement and not by adjustment," he said.

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He believed in unity in diversity and considered India as one nation and one people. As Netaji said, Thevar believed that all power belonged to the people. He was vehemently critical of the British rule in India and he was not for any sort of compromise with the British rulers. He condemned the massacre of Jallianwala Bagh. Being anti-imperialistic, he was not in favour of India maintaining any connection with the Commonwealth. "Nation is first, next only Internationalism," he observed.

Though he could easily afford to lead an ostentatious life, he never had a taste for it. Perhaps in his younger days, to befit the status of the family he wore a spotless white *dhoti* and silk *jibba* with lace-bordered long *angavasthiram*. But, once he entered politics he wore pure Khadi cloth. He led a simple and saintly life. He presented a spiritual personality with a clean-shaven face and well groomed hair, the flowing end of which, with a slight curl, falling behind the neck.

He never had a twisted moustache, but in the forties he had a beautifully trimmed full moustache. He was tall and erect and was impressive and majestic in appearance. For hours together, he would lecture untiringly. His resonant voice and ringing tone never failed him. His spontaneous flow of words, rich in meaning and punctuated by quotations, would impress a layman and an intellectual alike.

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Thikriwala, Sewa Singh (Sardar) (1882 — 1935)

Sardar Sewa Singh Thikriwala, born at Thikriwala in Patiala in 1882, was a veteran Akali leader and a pioneer of the Praja Mandal Movement in Punjab.

The annals of the martyrs who laid down their lives in India's fight for freedom are not complete without a mention of Sardar Sewa Singh Thikriwala, a veteran Akali leader and a pioneer of the Praja Mandal Movement in the former Princely States of the Punjab; a man of the masses who fought for their emancipation, both cultural and political; a hero who not only lit the light of liberty in the minds of his people, but also struggled hard against the tyranny of the autocratic government of a British-backed despot, Maharaja Bhupindra Singh. Sardar Sewa Singh drank the nectar of life-in-death while on a hunger-strike in the Patiala goal.

With his tireless efforts, he brought about a revolution in the cultural, religious and educational life of the area and made people aware of their political rights. He has aptly been called the 'Malwa Mukat' (the Crown of Malwa) by historiographers.

Born in an aristocratic family in the village of Thikriwala in the erstwhile Patiala State, Sardar Sewa Singh was educated at Patiala. His father, Sardar Deva Singh, was a close friend of Maharaja Rajindra Singh. Sewa Singh also started his career as a courtier. Later, he was appointed a Plague Control Officer at Barnala. But, he was not mentally cut out for State service. Soon he gave up the job and took to public life to serve the people better.

Thikriwala Sardar was basically a religious man: religious but without being narrow-minded or communal in any sense. It was solely through his endeavours that the first rays of Sikh renaissance shone in the area, which then formed the Phulkian States. He worked for the spread of Sikhism with a

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missionary zeal as also for the eradication of social evils among the Sikhs.

He built many Sikh schools and gurdwaras and was instrumental initiating many a young Sikh to the baptismal ceremony. He preached the 'Anand-Karaj' way of solemnising marriages, warned people against the hazards of alcoholism, spoke bitterly against untouchability and condemned many wasteful rituals that the Sikhs were tied to. He was, in short, an advocate of the ideals of the then prevailing Singh Sabha Movement.

The massacres of Jallianwala and Nankana awakened him to the political realities of the time. He was attracted towards the Akali Dal, which had been formed in 1921 with headquarters at Amritsar. He organised a local Akali Jatha and affiliated it with the main body. The Thikriwala Akali Jatha was perhaps, the first mofussil unit of the Dal. Sardar Sewa Singh was elected Vice-President of the Akali Dal.

From that day onwards, he always donned a black turban and wore khadi. He participated in and organised many *morchas*, particularly of Nankana Sahib, Guru-ka-Bagh, Jaitu, Sangrur and Muktsar. He also founded the *Quami Dard*, a Punjabi daily, to project the progressive policies of the Dal.

By 1929, Sardar Sewa Singh began taking an active interest in the Praja Mandal Movement, which has almost the same objectives as the Thikriwala Akali Jatha, namely, to fight against the Princely excesses and to throw off the yoke of colonial slavery.

Now he was a hero of the national freedom movement. He participated in the Lahore Session of the AICC in December 1929 along with 500 of his followers. He was the Chairman of the Reception Committee for the first Punjab States Praja Mandal Conference held in Lahore in early 1930.

A friend of the landless and poor peasants, Sardar Thikriwala distributed all his lands among his tenants and initiated a movement demanding land reforms. He worked for the abolition of landlordism in the Phulkian States.

It was mainly through his efforts that two memorials, indicting severely the Maharaja of Patiala, Sir Bhupindra Singh, were addressed to the Viceroy. Sewa Singh also led a movement for exposing the misdeeds of the Maharaja. These activities made him an eyesore to the Patiala rulers.

Of the several imprisonments he courted, the first one was in October 1923 when the British government declared the Akali Dal illegal and arrested sixty-two of its prominent leaders. He remained interned in the Lahore Fort for three years. On the expiry of his term when he came out of the Fort, he was immediately rearrested—this time by the Patiala Police. He was to spend another three years in Patiala jail, where all types of persecutions were let loose on him.

He was also arrested by the Malerkotla State, by the Jind State, by the British government at Calcutta and a number of times by the Patiala Government, the last time being in 1933, which culminated in his death in Jail in 1935 after a long fast. Even his mortal remains were not given to his relatives till late in 1938, when Maharaja Yadavindra Singh succeeded to the throne. Among his memorials are a life-size statue on the Mall, at Patiala, a high school in his native village and a metalled road linking Barnala to Thikriwala.

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Thiruv, Kalyanasudaranar (1883 — 1953)

Kalyanasudaranar Thiruv, born in Madras in 1883, was a famous Tamil writer, orator, patriot, journalist, trade unionist and social reformer

Kalyanasudaranar Thiruv more popularly known as Thiru Vi. Ka., noted Tamil writer, orator, patriot, journalist, trade unionist and social reformer, was born at Madras and came of an orthodox Shaivite family. Unable to complete his Matriculation, he learnt book-keeping and was with the Spencer for sometimes before he joined the Thousand Lights School as a teacher.

Because of his mastery of Tamil literary and religious classics achieved in the traditional way under scholarly tutorship, he was offered in 1916 the post of Chief Tamil Pandit at Royapettah Wesley Intermediate College. But the next year he entered national politics after listening to the fiery speeches of Bipin Chandra Pal on the Madras beach and assumed editorship of *Desabhaktan* (Patriot) in 1917 under the management of a band of distinguished freedom-fighters. It was during this period that he developed Tamil as an orator *par excellence*.

In 1918, in association with B.P.Wadia, he founded the Madras Labour Union which saw the birth of the trade union movement for the first time in India.

In 1920, Thiru Vi. Ka. severed his connection with *Desabhaktan* and started a press, and a newspaper of his own, *Navashakti*. It was a golden period of his life because he came into personal contact with Tilak and Gandhiji whose speeches he used to interpret. But gradually he gave up politics because of the gap he found between political precept and practice.

Thiru Vi. ka. developed an almost religious faith in the glory of womanhood because of a few years of happy and contented life with his wife, Kamalampal. After her untimely death, he decided to serve the cause of woman. He boldy advocated widow remarriage and took measures for the protection of destitute widows.

Believing, like Gandhiji, that men should be held morally responsible for prostitution, he worked hard for the social rehabilitation of 'devadasis', supporting Muthulakshmi Reddi's bill before the Legislative Assembly for the abolition of the devadasi system itself.

Unlike Muthulakshmi Reddy, however, Thiru Vi. ka, was not willing to see the art form the devadasis inherited and preserved down the centuries consigned to the dustbin of history along with the abolition of the cursed devadasi system.

He was one of those few who stood by Rukmini Arundale on both the occasions, first when this orthodox brahmin lady married a foreigner, Arundale, and second when she took to learning Bharatanatyam and brought it on the stage, which was looked upon as an un-heared-of sacrilege.

Thiru Vi. ka. was an indefatigable social reformer who hated all social distinctions and taboos. He was a Gandhian in many things; his simple dress, his spartan living, his interest in the welfare of Harijans, his championship of the underdog and his acceptance of all religions as expressing the same Truth. Thus we see a strange mixture of Gandhi, Marx and Ramalinga Swamigal in his life and thought.

The work he dictated from bed during the last days of his life, *Vaazhkai kurippuhal* (Notes of my life) spanning a period of 70 years of not only his life but of the Tamils in general touching all sphere of life, will long remain a source book for future historians and common readers alike interested in having a peep into the days gone by. Above all, the book is a testament of his faith and principles in life that he led truthfully.

His other works include: *Manita valkkayum kantiatikalum* (Human life and Gandhiji, 1921); *Enkatan panicheit kitappate*

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(Service is my motto, 1921); *Pennin perumai allatu valkkaittunai* (The glory of woman or life companion, 1927); *Chirtiruttam allatu ilamai viruntu* (Reform or the delight of youth, 1929); *Thirukkural virivurai* (Commentary on Thirukkural, 1939); *Intiyavum vitutalaiyum* (India and freedom, 1942).

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Thirujnanasambandar (7th Century)

Thirujnanasambandar was the most important Shaiva minstrel-saints who launched a powerful bhakti movement in the Tamil land.

Thirujnanasambandar known more widely as Sambandar, is the most important of the Shaiva minstrel-saints who launched a powerful bhakti movement in the Tamil land. He was a meteor that streaked and blazoned across the Tamil sky briefly for a span of 16 years (roughly from 670 to 686 AD), but left an unbelievable and indelible impact on the religious and literary lives of Tamils.

Skaracharya pays him a glowing tribute in one of the slokas in his *Sivananda Lahari*. Sambandar flourished in the early decades of the 7th century and along with Appear and Sundarar gave a fillip to the path of devotion and temple worship by singing sweet hymns in Tamil on the deities enshrined in many temples of the South. Before their advent, the influence of the Vedic method of worship i.e. fire sacrifices, had started waning. The path of wisdom preached by the Upanishads was too recondite for all but the highly subtle-minded to adopt.

The advent of these minstrel-saints changed the scene dramatically; for, thousands of ordinary people could now sing the soul-stirring hymns composed by these saints, visit the temples with a refurbished faith and feel personally involved in the practice of religion.

Sambandar was born of brahmin parents in Sikazhai a small town in Thanjavur district of Tamilnadu. According to the traditional accounts, Sambandar's spiritual ministry starts at the astonishingly young age of three, when he insisted on accompanying his father to the sacred temple tank to have a dip. The child was left on the bank and the father went down to the steps, immersed himself in the water and disappeared from the child's view. The child began to cry. It is said that the Lord and His consort appeared before the child and the Goddess took him on her lap and suckled him.

Even if we filter out all the mythical accretions on Thirujnanasambandar's life, the core facts stand out as history that Sambandar was a child prodigy, and wherever he went, he was the centre of frenzied admiring crowds. He visited as many as 219 shrines and is reputed to have sung 1,60,000 hymns of which only 383 Padikams consisting of 4,152 hymns survived, when Nambi Aandar Nambi (11th c. AD) collected all the hymns of the Shaivite saints brought together as 'Tevaram' and set them to music. Sekkizhar in his *Periapuranam* recording the life and times of 63 Shaivite saints/devotees, sets apart as many as 1256 verse to Sambandar's life alone, out of a total of 4,286 verses of his epic.

Many saints got associated with this youthful singer of hymns, attracted by his total devotion, and his gift of poesy. Appar himself who was in his seventies when he met Jnanasambandar, joined the band of devotees accompanying the young hymnist. These two

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spiritual leaders, Appar and Sambandar, during th course of their tireless wanderings all over the Tamil land, turned up together at a famed shrine in Toiruvilimilalai in the Chola territory. Each was followed by a very number of adherents who wanted nothing more than to stay with them and sing the hymns composed by them.

Suddenly a famine struck and food became scarce and expensive. The two saints decided to leave the place but a disembodied voice in the temple directed them to stay on, adding that everyday, at the end of their worship, they would find a gold coin placed for each of them with which to buy food for their group. The saints decided to stay and, sure enough, the next day, they found a gold coin apiece on the 'balipita'. But there was a catch to this; while Appar had no difficulty in feeding the entire group sumptuously, Sambandar's coin had much less of gold content in it fetched less food, not adequate to feed the entire throng.

So the next day, Sambandar sang a decade reprimanding the Lord for such an act of differentiation which was sure to bring Him to disrepute. This decad, composed in one of the shortest metres and full of strong reproof, delighted the Lord who agreed to give the same type of coin to both everyday, as long as they stayed on. We have repeated instances of the Lord intervening with these gifted composers, provoking them to sing. In religious tradition, the Lord becomes the highly gifted patron of letters who loves poetry and poets above everything else.

The most significant of the episodes connected with Sambadar is where he vanquishes the Jains, converts the Pandya king and re-establishing in the Pandya kingdom.

This young saint was the darling of the crowds, revered sage of royalty and a terror to monks, scholars and kings professing. The legends that detail his miraculous exploits, how he vanquished the Jains have an element of horror and persecution about them.

As against this, there are also accounts of how humanely Thirujnanasambandar treated those belonging to other faiths. *Divyasuri charitam* in Sanskrit by Garudavahana Pandithar who was a contemporary of Ramanujacharya, as also *Guru paramparai prabhavam* dealing with the lives and work of Vaishnavite acharyas and poets, speak of the liberality of his mind and catholicity of his disposition.

As a saint-poet, while Appar is said to have developed the theme of devotion on the lines of the master-servant relationship, Sambandar is credited with having favoured the father-son relationship in his hymns. This may have come naturally to him. A variety of approaches may, however, be discovered in his songs, and his poems on the man-to-woman love are some of the best, making adroit use of nature as a backdrop; his songs on the Lord in the mountain shrines of Kurumpala and Annamalai are highly poetical.

As against the tone of total submission and self-disparagement in Appar's poetry,we notice an air of assurance and of a leader born to command in Sambandar's compositions.

Sambandar was a prodigy and a many-splendoured personality. The largest chunk in *Tevaram* consists of his hymns in a variety of poetic compositions, varying in approaches to themes and panns (ragas) in which they were set. The powerful role he played even as a boy of sixteen compared to saints to him in age, the terror he proved to those he was opposed, the evader of masses that he was the lakh of verses he is credited to have poured out—all these are the stuff of which legends are made.

It is not surprising that the accounts of him we get in *Periapuranam* are in the realm of miracles and legends. Even shorn of these, his achievements make him out as one of the greatest of poets and leaders of men and movements in Tamil history and literature.

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Thirukuta-Rasappak Kavirayar (18th Century)

Thirukuta-Rasappak Kavirayar, born at Tirukkutraam, was an eminent Tamil poet.

Thirukuta-Rasappak Kavirayar was a native of Tirukkutraam, a holy city celebrated as one of those privileged ones which had Tevaram hymns sung in praise of Lord Thirukutralanathar enshrined therein. Thirikuta-rasappak was obviously very proud of his native town, for he composed as many as fourteen minor prabandhas on the Lord.

In Tamil literary and religious tradition, any shrine to be celebrated in Tevaram hymns is a great honour, for it speaks of the antiquity of the shrine too. Tevaram songs were composed during the 7th and 8th centuries AD. Thirikuta-rasappak was obviously very proud of his native town; for he composed as many as fourteen minor prabhandhas on Lord Thirukkutralanathar. And in every one of them he finds occasions, as frequently as he desires, to laud the deity with all piety and rich poetic devices he is able to command. Here we see a blend of love for his native town and religious fervour working to lift the compositions of this poet to a high level.

The Kavirayar has composed a 'talapuranam' on his native place featuring the significance of the threefold concept of 'murti', 'talam' and 'teerthan', in the manner prescribed for this class of work. The poet has also composed an 'ula' where he presents his favourites deity in the streets of the town and portrays all the young women of the place from age five to forty falling on love with the Lord.

The genre 'Ula' is one of the ninety-six minor 'parabandhas' in Tamil. He has also composed a 'pillait Tamil' work (another prabandha) on his favourite deity picturing Him as a child. There is another work from the same poet, painting a lovers' tiff ('udal') between the Lord and his consort; this is a rare kind of 'prabhandha' not often met with in Tamil. He has written other works in 'antadi' verses in which the last word of the preceding verse will be the first word of the succeeding verse and one where there is a pun in every stanza.

But the work for which he is justly famous and consequently remembered is *Thirukkutralak kuravanchi*, composed in kuravanchi, a people's genre. His portrayal of Kuratti as a sooth-sayer and as the herione of the poem is wholly fresh and pleasing and has served as a model for many poets. Her sauciness, her ready wit, her considerable knowledge of the world, her unshakable confidence in her capacity to forecast the future, all combine to make her a most likeable character in literature.

Her husband is also delineated convincibly as a braggart who boasts of his ability to trap birds; he loves his Kuratti to distraction and is ecstatic at rediscovering her in a street of the holy city, after having lost the company in her sooth-saying rounds.

It is for the first time that a dance drama has emerged out of a poetic tradition 'kuram'. While so doing, Thirukuta-rasappak must have been inspired, for the theatrical format of his work, by the folk-plays of his time. While the sooth-saying kuram theme is in the age-old poetic tradition and was well within the domain of an erudite orthodox scholar and poet like Thirukuta-rasappak, the dramatic form was not, and the lingua of unlettered low-caste kurava community was also not.

It was remarkable of the poet not only to take for his composition an unfamiliar dramatic form, but also to have made bold to do justice

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to the character and diction of the kurava community-diction which would have been an anathema for a traditional poet like him. The poet takes the credit for breaking the centuries-long tradition that kept the language of the laity outside the purview of the literature and diction of the poets.

The poet did gather up courage and excelled in what for him was a maiden and for Tamil a pioneering efforts. This success of his effort had an immediate impact in the resulting spurt and mushrooming growth of kuravanchis which continued for well over a century and a half. He had the honour of being flattered by imitation from the poets and composers of the Maratha royal court at Thanjavur, but none could come anywhere near *Thirukutrala kuravanchi*'s literary excellence and dramatic achievement.

The poet also seems equally at home in music and in composing songs to be set to music, varying the compositions according to the requirement of the theme, characters, situations and the ragas in which they are intended to be set—a versatile talent indeed behind the deceptive external appearance of traditional versifier of scholarship.

Muthu Vijayaranga Chokkanatha Naik, the king who was then ruling Madurai, honoured the poet on the successful completion of his composition of a dance drama on Lord Thirukutralanathar with vast gifts of land and tax exemption and also appointed him as the Prabandha Vidwan of Thirukutralanathar temple. The epigraph of this grant in copper plates is still extant and the current generation of the heirs of the poet are still enjoying the grant.

Thirikuta-rasappak kavirayar was not a country rhymster; he was a scholar who was at home in Tamil literature and its grammar. What distinguishes him from others is his ability to stimulate taste without resort to pedantry. His metaphors are drawn from the milieu most familiar to his tribal characters, and his work has an easy flow. The kuravanchi is a light genre intended to give pleasure, and Thirikuta-rasappak kavirayar has fulfilled its potential to an astonishing degree.

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Thirumangai Aalvar 7th Century)

Thirumangai Aalvar was one of the 12 Alvars and Vaishnative Tamil saint-poets of 7th century.

Thirumangai Aalvar was one of the 12 Alvars (Vaishnative saint-poets). His hymns under six sections, 'Peria Thirumozhi', 'Thiru kurunthandakam', 'Thiru Nedunthandakam', 'Thiruvezhu koortrirukkai', 'Siriya Thirumadal', and 'Periya Thirumadal (numbering in all 1,253 verses) are collected in the *Naalayira divya prabhandam* (4000 hymns of the Vaishnavite saint-poets). His is the largest contribution to the collection next only to that of Nammalvar.

Accounts of his life and times are set out at some length in *Divyashri charitam*, in Sanskrit, by Garudavahana Pandithar of the 12th century and a contemporary of Ramanujacharya, and in the 'Guruparamparai' accounts that appeared in the succeeding centuries recording the life and teachings of the Alvars and Acharyas of Vaishnative persuasion in 'Manipravala' Tamil style (a mixture of Tamil and Sanskrit).

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Thirumangai Alvar, named Kaliyan by his parents, was born at Thiru Kuraiyalur. He was born in a community of robbers known as Kalvars and his father was a feudal chief. Kaliyan later succeeded his father as Chief to rule over the feudatory of Aalinadu and rose to be one of the commanders of the army under the Cholas. He married Kumudavalli who happened to be the daughter of a Bhagavata.

In course of time, under the ennobling influence of his wife and her family of Bhagavatas, he became a devotee of Vishnu on whom he started spending lavishly, exhausting not only his own fortune, but dipping his hands into the royal treasury as well. Enraged, the Chola king dispossessed kaliyan of his power and put him in the prison. Legendary accounts detail how Lord Vishnu of Kanchipuram came to his rescue by helping him replenish the royal funds.

But the historical fact states that Kaliyan, even as Thirumanagai Alvar, continued to rule over his feudatory and pursued his family occupation of highway robbery as well, for which he found time following his primary engagement as Alvar, criss-crossing the country, visiting Vaishnavtie shrines and singing hymns in praise of the Lord.

The victims of his robbery were mostly non-Vaishnavties, particularly the rich and powerful Jains, against whom he reserved his virulent ire. Ironically, it was on one such occasion that he had an encounter with a marriage party proceeding to Srivilliputhur from Sri Rangam.

The bride, who fell victim, happened to be none other than Aandaal, the lone woman saint-poet, another celebrated Alvar, and the bridegroom none other than Lord Vishnu Himself whom Aandaal had resolved to marry in her dream. The legendary accounts conclude that Thirumangai Alvar was forgiven and blessed by the Lord.

From the internal evidence of his own hymns, many of the biographical details and incidents stand corroborated by his own admission. He is also boastful of his great wealth, his unbounded munificence, his scholarship in Tamil as well as his poetic talent.

Besides, more significantly in terms of historical authenticity, his hymns give a lot of details of his times, the names of kings in neighbouring domains, war campaigns, charitable deeds, temple constructions and so on. This is of unique interest to historians, particularly in the context of the difficulties in recreating the Tamil history of those times.

By his own account in his hymns, Thirumangai Alvar was a religious bigot. That bigotry expressed itself in his vehement disapproval of even the Shaivite division within the Hindu fold itself. This is illustrated by the account given in *Divyasuri charitam* and *Guruparamparai prabhavams*, penned by Vaishnavtie Acharyas themselves, of the ALvar's meeting with Thirujnanasambandar, who is also credited with bigotry of the Shaivite kind of equal virulence.

However, it was Thirugnanasambandar who went out to meet Thirumangai Alvar on his own when he heard of the Alvar's movements near about, and invited him to pay a visit to his (Jnanasambandar's) home town, Sirkali.

Thirumangai Alvar, for all his birth and occupation as a robber, was a scholar *par excellence*. That he was well versed in the literature of his and earlier times like *Naaladiyar, Thirukkural, Sangam* poetry, etc., some of which are of Jain authorship, is well borne out in his hymns.

Most interesting of all is the fact that this Kaliyan, who by his testimony in his hymns was a warrior of great courage and fighting prowess, fancied himself as a girl in love with Lord Vishnu and had gone as far as naming himself Thirumangai Alvar (the woman-Alvar), and truly enough the woman in Alvar pours out all her pangs of unrequited love for Lord Vishnu.

Other Alvars have no doubt sung hymns in this 'woman pining for the Lord' vein, but

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they are in the manner of a 'nayika' created as a character. No wonder, Thirumangai Alvar is a controversial figure ever within the Vaishnavite Acharya community.

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Thirumoolar (6th Century)

Thirumoolar, born in 6th century, was an eminent Shaivite Tamil poet and philosopher.

Thirumoolar is a poet, philosopher, agnostic, recluse, all rolled into one. His *Thirumandiram*, consisting of 3,000 verses, is the first ever work in Tamil setting out the canons of Southern Shaivism from which the southern school of Shaiva Siddhanta draws its authority.

Sundarar, the Shaivite saint-poet of the 7th century, one of the celebrated trio of Tevaram, includes Thirumoolar as one of the Shaivite Nayanmars (Acharyas) and has honoured him by calling him 'Nambiran Thirumoolan' (Our Lord Thirumoolan). 'Nambi Aandaar Nambi of the 11th century AD has sung in praise of him in his *Thiruthondar Thiruvandadi* (which records the lives of 63 Shaivite saints) and canonised him and his work *Thirumandiram* as one of the Thirumarais (Shaivite canonical work).

For all this, paradoxically, Thirumoolar is at his castigating best when he attacks the established rituals, religious institutions, etc. When he talks of Shiva, he means the Supreme Godhead, not a god belonging to the Hindu pantheon, and Shiva is most of the time referred himself to us as an iconoclast *par excellence.*

Interestingly enough, Thirumoolar also heads the list of Southern Siddhars (mystic saints) in all the varying lists of 18 celebrated siddhas. These are mostly agnostics (iconoclasts to be precise) and recluses, spurned by religious and literary traditions both.

According to Sekkilar, who carried the legend current about Thirumoolar in his account of his life, he was one of the four disciples of Nandi of Kailasha, was a great scholar and was endowned with eight super-natural powers (ashta mahasiddhi). Once he set out to meet his friend, sage Agastya.

On his way down South, he saw at Thiruvavaduturai a herd of cows in grief at the death of their cowherd. Out of composition, the saint entered the body of the cowherd. He reached the cows to their destination, but found that his own original coil had vanished. He now realised that this was Divine Will, and lived on in the body of Mulan, the cowherd. So he was called Thirumoolar, the saint. It is said that he brought out one verse each year, after great concentration and meditation.

According to another tradition gathered from what Thirumoolar recorded of himself in his work, *Thirumandiram*, and other corroborative evidence, it may be safely conjectured that he belonged to Kashmir and came down South, lived variously at different times in Pothigai hills and at Thiruvaduthurai in Thanjavur district.

Significantly, the Shaivite monastery in Thiruvaduthurai is even today known as 'Thiru Kayilayaparambarai' (as belonging to the order of Holy Kailash). This establishes its connection with Thirumoolar descending from Kashmir (broadly 'Kailash' denoting the Himalayas). Thirumoolar carried with him the ideas of Pratyabhigna darshanam, the system that flourished in kashmir in those times.

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Though Shaivism was well established several centuries before the advent of Thirumoolar (even before the Christian era). Tamil had till then no work setting out its philosophical system. *Thirumandiram* of Thirumoolar is the first ever work on the subject. It is the first ever work even as a philosopher treatise in Tamil.

Though the three poets, Appar, Sundarar and Jnanasambandar (the celebrated trio of Tevaram) coming immediately after Thirumoolar, dominated the religious and literary lives of Tamil speaking world in their crusades to re-established Shaivism which had suffered a decline during the preceding three centuries of Jain dominance, they derived nothing from Thirumoolar's philosophical expositions.

Their appeal was more emotional and intellectual. It is only in the 10th century, when another saint poet, Manickavachakar appeared on the scene that the philosophical perception returns to Tamil poetry in his *Thiruvachagam*.

Thirumandiram consists of 3,000 verses. Henxe it is called the *Tamil muvayiram* (The Tamil three thousand). The book has nine sections, each called a 'Tandiram' (Skt. Tantra) and based on one of the nine agmas, viz. *Karanagamam, Kamikagamam, Viragamam, Chintagamam, Vatulagamam, Vyamalagamam, kalottaragamam, Supragamam* and *Makutagamam*, respectively.

Each section is named numerically as the 'mudal' Tandiram (First Tandiram), 'irandam' Tandiram (Second Tandiram) and so on. The last and the ninth section has a sub-section called 'Maraiporutkurru' (The meaning of the Vedas).

The Shaiva Siddhanta system accepts both the *Vedas* and the *Agamas* as the authority. Hence the study of his *Thirumandiram* becomes important. Thirumoolar calls his work an agama.

Thirumandiram is the tenth of the twelve canonical works of Tamil Shaivism. It is unique in the sense that it follows a mystical line of thought, whereas the ten others pursue a devotional line, and the twelth one is a biography of the sixty-three Shaivite saints, of whom Thirumoolar is one.

Thirumoolar, the mystic, was the first author to mention Shiva Siddhanta by name. He has shown great concern to bring the Siddhanta and the Vedanta systems together and has characterised their affinities and differences. The types of Shaivism that were prevalent then are listed. The greatness of Guru, the five lettered mantra (panchakshara) and the nature of Pati (God), Pasu (soul) and Pasha (bondage) are explained in *Thirumandiram*.

Significantly, Thirumoolar employs a very simple, day-to-day language to expoundedhis complex, abstruse and recondite philosophical system and that too at a time when he finds himself the first to expound the system, and the Tamil language is made a vehicle for the first time for such exposition. The diction is deceptively and endearingly simple, using expressions of common speech.

Yet the ideas are too complex and abstruse to get communicated at the first reading, for his expositions are in terms of symbols and metaphors and he chooses to express the profoundest of thoughts in common-place expressions.

His is at once great poetry and profoundest intellectual expression deceptively wrapped in an entertaining conversational banter.

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Thirunvukkarasar (610 — 691)

Thirunvukkarasar, born in 610, was the first great Shaivite saint-poets and religious teachers.

Thirunvukkarasar popularly known as 'Appar' (Father), was the first of the great Shaivite saint-poets and samacharyas (religious teachers). The other three are Thirujnanasambandar (7th c. AD), Sundarar (8th-9th c. AD) and Manickavachagar (9th c. AD).

Named Marulnikkiyar (Dispeller of darkness) at birth, Thirunavukkarasar was born at Thiruvaamoor in the South Arcot district of Tamilnadu. He belonged to the community of farmers known as 'Vellalar'. At a very young age, he lost his parents and was brought up by his elder sister Tilagavatiyar, a devotee mentioned in *Periyapuranam*. Marulnikkiyar grew up and felt drawn to Jainism. So he embraced it and became a religious leader and was called Dharmasenar. Later, however he returned to the folds of his original religion.

His life, as of many other Shivite saints, is set forth at varying lengths in a number of works beginning with Sundarar's *Thiruthonda thogai*, Nambi Anandaar Nambi's *Thiruthondar Thioruvandadi*, Sekkizhar's *Periapuranam* and also *Thiruvilayadal puranams*, but all wrapped up in a package of myths and miracle. According to this, Marulikkiyar was initiated into Shaivism by Lord Shiva himself and was given the title 'Thirunavukkarasar' (Master of eloquence), and that he performed many miracles.

Appar is said to have followed the dasa marga, i.e., his relationship with God was that of a master and a servant. His poems (hymns) have been collected by Nambi Andar Nambi and they form the fourth, fifth and sixth books (*Thirumurais*) of the canonical literature.

Legends notwithstanding, it is possible to extract plausible accounts of his life from his own large corpus of hymns. He visited 125 Shaivite shrines and is credited to have composed 49,000 hymns of which only 3064 have survived. Many Alvars (Vaishnavite saint-poets) and Nayanmars (Shaivite saint-poets and acharyas) have been contemporaries and have known of one another.

We also know of the great reverence with which Thiru Jsnanasambandar and Thirunavukkarasar held each other, Jnanasambandar called him 'Appar' (father) during his first meeting and that name has stuck down the ages.

His hymns are characterised by a racy flow, easy conversational diction and extreme humility to the point of needless self-denigration. It is more an outpouring of emotion than any expression of philosophy that we find in his hymns. For this reason it is Appar's hymns rather than that of anyone else in *Tevaram* that come to the lips of a temple singer, or a beggar in the street, without knowing of course that it is Appar's hymns that one sings.

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Thiruttakka Tevar (9th Century)

Thiruttakka Tevar is one of the greatest creative Tamil poets in 9th century.

Thiruttakka Tevar is one of the greatest creative poets in Tamil, but very little is known about him by way of facts. It is difficult to say when he flourished, but as Kamban is said to have drawn a number of phrases from Tevar and is known to have been influenced by his

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handling of different metres, he must have lived before Kamban. It is possible Tevar lived in the 9th century AD, considering the highly developed metres handled by him and the dominance enjoyed by Jainism in the South as evidenced in his work.

While there is a total lack of data about Tevar, there is no scarity of legends about him in the Jain tradition. According to the Jain legend, he was a member of the Chola royal family and received good education. While quite young, he entered the Jain monastic order, but continued to get instructed by the same teacher.

Indeed, the relationship between the teacher and his brilliant pupil proved to be a decisivice influence on the poet. The teacher and the pupil made an inseparable duo wherever they went and in the assembly of poets. As legends record, once Tevar was challenged that being a Jain he was incapable of composing a work on love. Stung to the quick, he sought the permission of his Guru to take up the challenge.

Tevar is said to have composed his great *Chintamani* in eight days. The preceptor was much impressed with Tevar's creative efforts and asked him to get the approval of the Sangam poets of Madurai for his work. The congregation of poets enthusiastically acclaimed the work.

The legend was perhaps made up to provide convincing reasons as to how a Jain monk came to compose a love-dominated creative work. For *Chintamani* is all about the romantic sallies of Jeevakan, the hero, who acquires as many as eight wives during the course of the epic poem. In fact, for this reason, *Chintamani* is called 'mananool' (Book of weddings).

Tevar's claims as a great poet in Tamil are undeniable. Gifted with felicitous diction and a noteworthy ability to manoeuvre a wide variety of metres, Tevar excelled in delineating romantic situations with an eye for detail which is amazing. He harnessed the Sangam ideas and device to obtain a subtle suggestivity.

His mastery over the Jain religious works gives a theological bent to this predominantly romantic poem, especially at the end. Chintamani makes delightful reading and has remained a favourite with lovers of poetry for over a thousand years since its composition.

The major shortcoming of the work is that it is a cluster of episodes and does not constitute a rounded whole. What is, however, significant, apart from its aesthetic quality, is the light *Thiruthakka Tevar* throws on the music of the times which this work deals with in great detail. The Sangam classic, *Pattinappalai, Madurai Kanji Siru panatarupadi, Porunatrupadai, Paripadal Perumpanatrupadai, Silappadhikaram, Tevaram and finally Jeevaka chintamani,* testify to the continuous tradition of music in Tamil society.

It is remarkable that a Jain monk, who took up the challenge posed to him to write on love, has in addition written about music to prove his versatility.

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Thiruvalluvar (2nd Century)

Thiruvalluvar, the author of *Thirukural*, was one of the most extraordinary poets and philosopher expressions of human thought.

Thiruvalluvar also referred to as Valluvar, is the author of *Thirukural*, one of the most extraordinary expressions of human thought. Biographical details of Thiruvalluvar are

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relatively unknown. Legend has it that he was born to a brahmin by name Bhagvan and a lady belonging to a scheduled caste by name Adhi. According to another version, he belong to a community known as 'Valluvan' whose occupation was to announce by mounting on an elephant and beating the drums the order promulgated by the king.

There is also a story which says that he was a weaver. The name of his wife is uniformly given as Vasuki in biographical narrations. It appears that there is not much history in these details and the entire information assumes a legendary character. It is popularly stated that he lived in that part of Madras which is now called Mylapore.

Claim is also made that he was one of the poets of the third Sangam and lived in Madurai. St.Thomas, the disciple of Christ, visited Madras, and it is stated by some that Valluvar was his contemporary and had opportunities to listen to the lectures of St.Thomas on the Sermon on the Mount.

It is difficult to confirm any of these on the basis of dependable evidence. As regards the age in which he lived, it may be possible to place him with some approximation between the beginning of the Christian era and the end of the second century AD. T.P. Meenakshi Sundaram concludes that *Thirukural* might possibly have been written towards the end of the Sangam period.

Thirukural consists of three parts dealing with virtue, wealth and enjoyment in 133 chapters and 1330 stanzas. It is by any reckoning, one of the most remarkable contributions of human mind. The theme of the book can be stated in the words of Kamil Zvelebil as, 'man in the totality of his relationships'. Valluvar deals with man within his family, with wife and children; within his community with friends and relatives; within his country in relation to the government and the State.

It is, as mentioned by Alexander Pyatigovsky, an integral, homogeneous work of art, wherein the author addresses neither king, nor subject, nor priest alone, but men, not taking the role of a prophet, or a law-giver or a messiah; but only as a thinker. The book shines not only as a work of mature wisdom, but also as a piece of exquisite poetic contribution.

Thirukural is the contribution of a Tamil scholar and thinker, a product of the Tamil culture and tradition, who at the same time has been exposed to treasures in other languages, mainly Sanskrit. *Thirukural* is not a mosaic of doctrine taken from different sources. Rather, it is the sum-total of all that is best in a civilisation that has long evolved and reached the fountain springs of order, harmony and happiness.

There are certain aspects that are remarkable considering the age, and the environment in which Thiruvalluvar lived. The Pan-Indian concept describes four 'Purusharthas'—dharma, artha, kama, and moksha (virtue, wealth, enjoyment and heaven). By and large, this was reflected in most of the contributions in the contemporary literature.

However, the writer made a significant departure here. He enlarged the classical Tamil conception of Akam and Puram, harmonised them with the four Purusharthas of the Pan-Indian culture and ultimately restricted them to three, viz. dharma, artha and kama, leaving the fourth one, viz moksha, as a reward for righteous living rather than as a way of life or a goal to be separately sought after. By this single step he made *Thirukural* a secular work, and a contribution of universal appeal.

Even today it has not been possible to decide the religion to which Thiruvalluvar belonged. Eminent scholars have claimed him to be a Shaivite, a Buddhist, a Jain and even a Christian. There is no denying the fact that he should have professed one of the religions in practice in his days. That he has been able to write a treatise on the art of lying and made it secular in content, universal in appeal, and revelant two thousand years after it was written, is truly remarkable.

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He has shown extra-ordinary powers of abstraction and generalisation. He has scrupulously avoided any reference to land, language or nation. He speaks of the importance of mountains, forests and rivers, but never mentions the name of any. He stresses the importance of effective use of speech, but does not mention any language.

He has, in dealing with the social, political and economic problem of life, chosen those aspects that are ageless; lays down guidelines not on matters of knowledge but of wisdom. Knowledge becomes obsolete, but wisdom endures.

Another characteristic is the great emphasis on human will and perseverance. He extols human endeavour. Even when God is helpless, human endeavour and labour will yield benefits.

It was mentioned earlier that Valluvar restricts his treatise to life in this world. Even here, he neither presents a utopia, nor a way of life all too practical. He says that if he is to advocate just one virtue, it will be 'avoidance of killing', and if asked to name the second, it will be 'avoidance of falsehood'. Referring to the means of accomplishing a task, he would say that the world will not accept one resorting to measures unworthy of one's stature.

We see Gandhiji's Ahimsa, Satya and insistence on right means enshrined in *Thirukural* 2000 years ago. It will be worth concluding with the words of M.Ariel, 'That which above all is wonderful in the Kural is the fact that its author addresses himself, without regard to castes, people, or beliefs, to the whole community of mankind; the fact that he formulates sovereign morality and absolute reason;that he proclaims in their very essence, in their eternal abstractness, virtue and truth; that he presents, as it were in one group, the highest laws of domestic and social life; that he is equally perfect in thought in language and in poetry in the austere metaphysical contemplation of the great mysteries of the divine nature, as in the easy and graceful analysis of the tenderest emotions of the heart.'

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Thivy, John Aloysius (1904 — 1957)

John Aloysius Thivy, born in 1904, was an Indian, who was domiciled in Malaya and became a great leader of the Malayan Indian Congress.

John Aloysius Thivy was an Indian, who was domiciled in Malaya and became a great leader of the Malayan Indian Congress. He contributed much to the growth of Indian unity in Malaya and was responsible for the spread of nationalism among the Indians and thus indirectly helped the growth of the nationalist movement in India.

During the short span of a life of fifty-four years, he achieved many things which mark him out as a great leader of the people. John Aloysius Thivy's father was an Indian Catholic Christian, who settled in Malaya and became influential as a rubber planter.

His forefathers belonged to the Vellala Community of non-Brahmins and became converts to Catholic Christianity. They belonged to the upper middle class in social status. Thivy's father became rich and influential as a planter and then became a member of the State Council of the Federated Malay States.

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John Aloysius Thivy was born at Kaula Kangsan in Malaya in 1904, and he and his brother were educated in the Convent schools of Malaya; later Thivy took the Senior Cambridge examination. Then he came over to Madras and got his B.A. degree from the Madras University. During his educational career, Thivy was very much influenced by the scholarship and personality of L.D. Swamikkannu Pillai, the great ephemerist and historian. Then he went to England, studied for the Bar at the Inner Temple, London. He was also influenced by the great educationist Dr. A.J. Boyd, Principal of the Madras Christian College.

On 20 April 1934, Thivy married Blanchettenec La Porte, a French lady whose father was the Librarian of the Pondicherry Public Library. She was a good scholar in French and from her, Thivy must have learnt the French language. Their married life was a happy one and Mrs. Thivy was a good companion and guide in the nationalist activities of her husband.

His study tour to England enabled him to visit the countries of Europe and this foreign travel qualified him to be appointed as Indian envoy to several foreign countries later. In Malaya, Thivy was closely associated with Malcolm Macdonald, the Commissioner-General of Singapore. The visit of Mahatma Gandhi to Malaya in 1932 was a momentous one in shaping the nationalist views of Thivy.

He was greatly attracted by the simple and plain personality of the Mahatma and his views on Indian Swaraj. Other great Indian leaders who influenced the career of Thivy were Netaji Subhas Chandra Bose and Rash Behari Bose. The field of Thivy's nationalist activity was mostly Malaya.

Thivy was a sincere Christian and equipped himself with the knowledge of various other religions like Hinduism and Islam. He attended the Fourth International Conference for Peace and Christian Civilisation at Florence and the International Committee for Unity and Universality of Culture at Rome. He was of the view that world unity could be built on the basis of religious toleration and understanding.

As a social reformer, Thivy was not in favour of the caste system and untouchability and he stood for fair treatment and equal opportunity for both men and women. He was a sincere and true Roman Catholic and in a speech at the Hague, he declared: "It is not enough for the Catholics to feel united as one body and claim to be universal in character. I emphasise the method of unity in diversity and not unity in uniformity."

In a speech at the Malayan Indian Congress held at Singapore, Thivy maintained that the spirit of freedom was inborn and inherent in every human being and it needed only a man of destiny of probe through the surface and to rouse the feelings of patriotism and nationalism by pointing out the humiliation and degradation which a subject people had to experience.

In taking part in the Azad Hind organisation, he emphasised the necessity of all Indians in Malaya to join the organisation regardless of class, caste and religious difference. As an admirer of the Indian freedom movement started by the Indian national leaders, Thivy watched with great enthusiasm and inspired the Indian overseas to help the Indian movement with sympathy and real help. Wherever an Indian was, it was his duty to fight for the freedom of his mother country. Though he had some faith in revolutionary and terrorist activities, he was a firm believer in the constitutional method of agitation.

The awakening of Asia after the defeat of Russia by Japan, the outbreak of revolution in China and the national awakenings in Egypt, Turkey, India and Indonesia, moved him to condemn colonialism and imperialism. He was opposed to the division of the world into power blocs and the monopoly of political and economic advantages by the powerful giants of imperialism.

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His views on the duty of Indians in the countries in which they had settled were reasonable and he used to advise his followers to think of the welfare of their adopted country and not to forget their duties and responsibilities.

Thivy must be regarded as the first Malayan Indian leader who had the welfare of the labourer at heart and tried to improve and ameliorate their living conditions in Malaya. As the assistant editor of the *Malaya Tribune*, he fought for the unity of the labouring class from 1941 to 1943.

After the Japanese occupation of Malaya and Burma during World War II, Subhas Chandra Bose organised the Indian National Army. Thivy seems to have taken an important part in that movement. He was the Vice-President of the Indian Independence League and a Minister in the provisional Government of Azad Hind during 1942-45. He was with Netaji Bose in Burma in 1944-45.

In 1943, he became the Chairman of the I.N.A. movement for Malaya and Singapore. After the close of the Second World War, Thivy inaugurated the Malayan Indian Congress and became its first President in 1946. As an Advocate since 1933, he was well-known for fighting for the maintenance of justice in Malaya. He was appointed a Judge in the Japanese-occupied part of Malaya during 1943-44.

He represented Malaya at the Asian Relations Conference at New Delhi in 1947. Thivy rendered useful service as a member of the Asian Relations Organisation, of the Committee for framing the Malayan constitution, of the Indo-Mauritian Association and of the Overseas Indian Conference (London, 1953).

On the attainment of Independence by India in 1947 the services of Thivy were utilised by the Government of India. He served the Government in various fields such as the Representative of the Government of India in Malaya during 1947-50; Commissioner for the Government of India in Mauritius, 1950-53; Consul-General in Madagascar, 1953; Envoy and Plenipotentiary to Syria in 1953-55; and Ambassador of Greece and at the Hague till his death in December 1957 in the latter place.

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Thokal, Gajanan Laxman (1909 — 1984)

Gajanan Laxman Thokal, born in 1909, was a great humorist, short story writer and journalist in Marathi literature.

Gajanan Laxman Thokal took to the profession of teaching after doing his B.A., B.Ed. A decade later, he resigned his job and began exclusively to look after his father's small book-house. He started his literary career as a short-story-writer. Some of his short stories were published in the reputed journal Kirloskar. His own collection of short-stories, entitled *Kadusakhar*, was published by him in 1943.

Almost all his books except *Kondan* (short stories), *Pahile chumban* (humorous stories) and *Thinagi* (novel) came from his own publishing house. Thokal published his short-stories in five volumes, under the title *Thokal ghoshti*.

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. His other works are *Sugandh, Kshitija palikade* and *Matsyakanya* (all short stories); two novels *Gaongunda* (1946) and *Tembha*; an a collection of poems *Meethbhakar*. He wrote five screen plays for Marathi films also.

Thoka was a popular writer and catered to the taste of lay readers in Marathi. Out of his three novels, *Gaongunda*, made the author well-known. Thokal brought to Marathi literature the characters and life-style of the Maratha community. This is true of his short-stories also, He tried to portray the life of small land-owners as well, somewhat well-placed in the villages of Maharashtra.

The influence of C.V. Joshi, a great humorist in Marathi, is apparent in his works. The simplicity of his style, charged with emotion, made his a writer for the common people. His outwardly rough and unsophisticated hero and his concern for the suffering people drew him close to his readers. But sometimes, instead of using his talent to depict the real problems of village life, he constructed plots full of fancy and contrived situations, using an artificial rural background.

Thokal's volume of poems *Meethbhakar* won him some recognition. He will be remembered as one who widened the horizon of Marathi sensibility and let in some fresh air from rural life.

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Thomas, Daniel (1888 — 1948)

Arumainayagam Daniel Thomas, born at Tirunelveli in 1888, was an eminent politician, administrator and educationist.

Arumainayagam Daniel Thomas, son of E.D. Thomas, a popular lawyer at Sri Vaikuntam in the Tirunelveli district, was born on 26 July 1888, at Tirunelveli (Tamilnadu) in a middle-class Christian family. He studied at the Christian College High School, did his F.A. course in the old Christian College, and the B.A. in St. Peter's College, Tanjore, and passed out with distinction.

After taking his degree in law from the Madras Law College in 1907, when he was only nineteen years of age, he joined the Tirunelveli Bar in the following year and built up an extensive lucrative practice. He soon became the doyen of the Tirunelveli Criminal Bar, appearing in many sensational cases.

He took a great interest in local administration and did valuable work as Chairman of the Palayankottai Municipal Council for fifteen years and as Vice-President of the Tirunelveli District Board for six years. He served with distinction as President of the District Secondary Education Board from 1925 to 1935 and as a member of the Senate of the Madras University. He was the President of the Y.M.C.A. at Palayankottai for fifteen years and in Madras, took an active part in the activities of the Y.M.C.A., T.O.C.H. and similar other institutions.

Elected to the Madras Legislative Council, under the Montagu-Chelmsford Reforms of 1919, he was one of the most active members of the Legislature for twelve years. From 1928 to 1936, he was in the Justice Party and subsequently joined the Congress. Even while in the Justice Party, he lost many political plums due to his nationalistic views, e.g., opposing the ban on Bharathi's poems and protesting against the lathi-charging of peaceful picketers.

In the General Elections of 1946, he was returned to the Madras Assembly on a Congress ticket, and was appointed Minister of Local Administration. After resigning the post, he practised for a while successfully in the Madras High Court. In 1947, he joined the new Cabinet formed by Kumarasami Raja, as Minister for Prohibition and Housing, and introduced bold

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schemes for the construction of houses in the city and in different parts of the Presidency on a co-operative basis. He had some plans for the improvement of the holiday resort of the Courtallam Waterfalls.

His death on 15 June 1948 was very largely due to overwork as a Minister. He was so conscientious that he overdid things, with the result that his frail health broke down. He was interred in the St. George's Cathedral, Madras, and was survived by his wife, four sons and three daughters.

Being uniformly courteous, affable and considerate, he won the affection and confidence of all who knew him. In the Legislature he proved an able debater, his speeches being marked by good humour and suavity. He was a keen student of English literature, read widely and was a gifted writer and an ardent lover of books. He could never be found without a book in his hand, even when waiting in Courts. He had a library of 32,000 volumes of well-thumbed books with his markings and parallel quotations. He gave gifts of books to many local public libraries and 5,000 books to St.John's College.

His University Extension Lectures were always highly appreciated. For nearly a quarter of a century, he was connected with the Tirunelveli Diocesan Council (Protestant Church) as its founder-member and the first Secretary and enabled the Indian Churches gradually to throw off the shackles of the Church of England.

He set apart one-tenth of his income for charitable purposes. His efforts for the union of the Churches in South India were commendable. Deeply interested in Christian endeavour in all parts of the world, he was invited to take part in the anniversary celebrations of the Moral Rearmament Conference in California (shortly before his death) and he replied as follows: "At this juncture in the world situation, nothing is of greater importance than for the people to find a common ideology of democracy, liberty and goodwill. The greatest need of the hour is to plan a moral and spiritual rebirth of nations which will make the peace of the world secure."

Daniel Thomas fought for the property rights and a better place in society for women, for provincial autonomy, for improving the condition of the ryots and the depressed classes, and stressed the need for universal compulsory elementary education. First he stood for a progressive realisation of self-government and then for complete independence.

He was opposed to the Second Chamber in Madras, and to any hasty legislation regarding linguistic Provinces. Though he was for total prohibition, he was very much concerned about the practical difficulties in solving the problem by legislation alone. He pleaded for earnestness on all sides, for encouraging the vernacular medium of instruction, for separation of the executive and the judiciary, for village panchayats, cottage industries like handloom weaving, and for encouraging the indigenous medical system. The study of comparative religions at research level was one of his pet suggestions to Universities. In short, he worked whole-heartedly for the good of the Province and was an eminent leader with a broad outlook.

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Thondaradipodi Alvar (7th Century)

Thondaradipodi Alvar, born in 7th century, was one of the twelve Alvars and Tamil Vaishnavite saint poet.

Thondaradipodi Alvar was one of the twelve Alvars, the Vaishnavite saint poet whose 55 hymns in two sections 'Thirumalai' and 'Thirupalli Eluchi' are included in *Naalayira divya prabhandham* (4000 sacred hymns of Alvars).

An account of his life appears in the *Sanskrit Divyasuri charitam* of Garudavahana Pandithar (12th c. AD) who was a contemporary of Ramanujacharya, and in the 'Guru parampara prabhavams' composed in the succeeding centuries in the Tamil 'Manipravala' style, all of which detail the life and times of the Alvars and the Vaishnative Acharyas.

Besides, some references to his times are found in the Alvar's hymns themselves which attest to his devotion to Lord Vishnu and the spirit of virulence and vehemence with which he despised the adherents of other religions of the non-Vedic kind, particularly those of the Jain persuasion.

Thondaradipodi Alvar was born in a village named Mandangudi on the banks of the river Kaveri in the Thanjavur district of Tamilnadu. His name at birth was Vipranarayana. Belonging to an orthodox brahmin family, he studied the Vedas and the Shastras. But when, he came of age, it is learnt that he moved to live at Sri Rangam where he occupied himself tending a garden of basil leaves which he used to pluck and make garlands for Lord Ranganatha, the presiding deity of Sri Rangam temple. And there he happened to fall in love with a devadasi.

The Vaishnavite biographical legends go on to detail how his infatuation led to fall and infamy and later how Lord Ranganatha came to his rescue and so on. Vipranarayana himself acknowledges this part of his life in his hymns. He then became Thondaradipodi Alvar meaning 'the Alvar who is merely the dust on the feet of the devotees (of Lord Vishnu)'.

In his hymns, the Alvar paints a picture of the domineering conceit of the Jain and other non-Vedic religionists of his time and from these hymns we also learn that among the devotees then there prevailed no social discrimination or caste animosities and they were a community of equals.

'Thirupalli Eluchi' section consists of hymns sung in the early hours of the dawn in the temple as a ritual to awake the Lord from sleep to bless the devotees waiting in throngs. This genre is an evolution of the tradition in earlier times when bards were employed in royal palaces to sing and wake up the king. Thondaradipodi Alvar in these hymns is at his poetic best.

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Thoppil, Mohammadu Meeran (1944 —)

Mohammadu Meeran Thoppil, born at Tengaipattinam in Kanyakumari district in 1944, is an eminent Tamil novelist.

Mohammadu Meeran Thoppil, suddenly shot to fame with his very first novel, *Oru kadalorathu grammathin kadai* (The tale of a coastal village) published in 1988. This novel was earlier written as a serial published in *Muslim murasu* (The trumpet of Muslims) an

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in house journal of sorts, and went largely unnoticed. When it was brought out as a book, however, it woon immediate critical acclaim, unprecedented commercial success, and a large readership for the author. The author has since followed it us with another novel, *Thraimuham* (The harbour, 1991) and book of short-stories.

Thoppil, the author, was born at Tengaipattinam, a costal village in Kanyakumari district which was once part of the erstwhile Travancore State, and hence his education was throughout in Malayalam and he learnt Tamil all by himself. The populace of the village speak a hybrid of Tamil and Malayalam.

The cloistered Muslim community to which Thoppil belongs is his chief concern in all his writings. The life and thinking of the community that the author unfolds belong to the pre-Independence generations in the second novel, and to the generation still earlier in the first novel. For them a true Muslim is one who has a shaven head, who considers the pronouncement of the Muslim clergy in all matters final, who thinks that those who are learning English will surely go to Hell, and so on.

There is a traditional account which says that Cheraman Perumal, a Chera king of the Western coast and also a Shaivite saint-poet (9th c.AD) embraced Islam, visited Mecca on Haj pilgrimage, and on return built 40 mosques all along the Malabar coast, the earliest of mosques in India. Though Cherman Perumal's conversion to Islam and pilgrimage to Mecca are not borne out by history, the facts of trade with Arabs and their settlement in Western coast and construction of mosques dotting the coastline are facts of history.

Of these mosques, the one around which the two novels of Thoppil Mohammadu Meeran revolve is hallowed by the centuries long associations with Malik Ibnuddin, a Muslim saint of yore.

The community that the author introduces to us is sunk in religious obscurantism and superstitious allergy to education. The Muslim landed aristocracy and clergy act in collusion to keep the gullible illiterate village-folk in poverty, ignorance and a willing submission to their domination.

In the first novel, *Ahmadukkannu* (Ahmed khan), the head of the village, a man of vast riches, partly inherited and partly amassed by exploitation of the poor villagers, ruins finally not only the village but his own kith and kin as well. In the end this very gullibility leads him to blind obedience to every dictate of a scoundrel who visits the village in the garb of a Muslim saint.

The irony of the tragedy is that not many in the village wake up to the reality. The few who wake up to Ahmadukannu's tyranny do not wake up to the fake saint's hypocrisy and fraud who finally disappears from the scene stealing the jewels of the young bride whom the village has offered to the 'saint' as his fifth wife.

In the second novel, the author takes up the life of a generation that loved during the freedom struggle. Distant echoes are heard of the advent of Gandhi and Jinnah—just names vaghely heard o, both Kafirs no doubt, though the earlier aversion of the people to the cropped hair and Western clothes of Jinnah has now softened. The society however, is still a society which does not allow an unshaven Muslim head or a young Muslim boy wearing pants enter the village.

It ostracises the family of a Muslim boy who goes to a Nair school to learn English, Tamil or Malayalam. Nobody needs education, they firmly declare and if at all one does, religious instruction given in the mosque is enough.

The illiterate village-folk are all seafaring fishermen, steeped in abject poverty. Apart from the vagaries of weather, if they are able to catch fish in some quantity they are exploited by the wholesale trade in Ceylon, all belonging to their

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faith. And yet the sharks in Tuticorin or Ceylon are respectable in their eyes. The impact of struggle for independence in British India spread to the village through Qasim, the English educated vagrant son of the family with cropped head. He is, however, arrested and his family uprooted.

What Thoppil Meeran presents in these two novels is the life of the Muslim community in his village over three generations. It is the history of the community, fictionalised—a kind of dispassionate examination. While in the first novel, he adopts a caution note saying he does not exactly point an accusing finger at anyone, since each generation has it own values to uphold.

He thus scrupulously avoids intruding his own perception into the novel. In the second novel, however, his intruding criticism against economic exploitation becomes strident, emboldened perhaps by the rousing reception his first novel had from the literate of the community.

These two novels show up a village and a community bogged down by religious obscurantism, in transition and not so much of a transition perhaps. It is unique and bold for the reason that he is the only writer to write in self-introspection of his community unbiased. Besides, the author is endowed with a rare quality of craftsmanship which does not show off as craftsmanship—very deceptively simply, but effective, nevertheless.

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Tikhari, Hafiz Hamid (1832 — 1879)

Hafiz Hamid Tikhari, born in 1857, was one of the well-known Sindhi poets.

Hafiz Hamid Tikhari was one of the well-known Sindhi poets of the last century. He lost his eye-sight at the age of three owing to small pox. He learnt Arabic and Persian at a tender age, opened a cloth-shop for his livehood and is said to have been an expert in the business.

Hafiz acquired excellence in the technique of Persian poetry and composed a large number of 'ghazals' and 'qasidas' in Sindhi. A collection of his poetry was compiled by his son Muhammed Hashim 'Mukhlis', a well-known Sindhi poet and journalist of his time. The book entitled *Armaghan-e-Hamid* was published in 1926. It contains Arabic, Persian and Sindhi poetry of Hafiz Hamid. The work gained so much popularity that its six re-prints have been brought out.

Hafiz is especially known for writing 'khutbas' or poetical addresses in Sindhi, which are recited in mosques during the Friday prayers. The Sindhi poems of Hafiz, depicting the poignancy and pathos of some of the heroines in Shah Abdul Latif's poetry, are popular in Sindhi.

His Sindhi poetry has some peculiar characteristics, such as picturesque descriptions of nature, revival of Sindhi folk-tales in poetry, frequent use of Sindhi idioms. His ghazals and other poems are good specimen of forceful language with simplicity and lucidity in style.

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Tikkana, Somayji (1208 — 1288)

Somayji Tikkna, born in 1208, was an eminent Telugu poet.

Somayji Tikkna often briefly referred to as Tikkana, belonged to a family of scholars and poets who not only enjoyed royal patronage, but also held high positions in the royal courts. Tikkana's grandfather Bhaskara Mantri is believed to has written the *Ramayana* in Telugu and was acclaimed as Sara Kavitabhirama. His uncle Ketana was the author of *Kadambari* and *Dasakumaracharitra* in Telugu and presented a pen-portrait of Tikkana's personality in one his works.

Tikkana is believed to have lived in the Court of Manumasiddhi of Nellore, who ruled till 1262. His life-span was spread, more or less, over the whole of the thirteenth centurary. He is called Somayaji because he performed a 'yajna' to equip himself spiritually to be able to complete the *Mahabharatam* in Telugu, left unfinished by Nannaya nearly two centuries ago.

Tikkana had to face a number of problems in reviving the translation of the *Mahabharatam*, The Veera Shaiva literature that followed Nannaya advocated simple and common language as against the refined the dignified language used by Nannaya. Tikkana had, therefore, to strike a mean between the two extremes.

Similarly on the religious front the conflict between the devotees of Vishnu and Shiva was taking an ugly shape. In order to bring about peaceful co-existence and harmonious relationship between the two, Tikkana evolved a synthetic form of worship, with Hariharanatha as the deity. In addition to this, Tikkana enjoyed full royal support and had a comanding personality by virtue of his scholarship and official position.

Thus Telngu literature found a suitable person to revive the translation of the *Mahabharatam*, but Tikkana did not start where Nannaya had left. He started from 'Virata Parva', leaving the unfinished 'Aranya Parva' as such. He completed all the remaining fifteen parvas with marvellous competence.

Before undertaking *Andhra Mahabharatam*, Tikkana wrote *Nirvachanottara Ramayana*. Though based on the 'Uttarakanda' of *Valmiki Ramayana*, it is almost an independent work. This work is purely in verse without any prose passages. Telnguclassics usually contain prose passages in between where the context does not demand verse form.

But Tikkana did not use prose in this work. This was perhaps to satisfy the Veera Shaiva poets who wrote purely in verse form. The language and style employed in this work clearly show that it was written in the early stages of his poetic career.

In the technique of translation, Tikkana closely followed Nannaya. He exercised full freedom in abridging certain portions and elaborating others according to his choice, observing however a general sense of propriety. The later portions of the *Mahabharata* presented more problems to Tikkana in translation as they contained a number of philosophical discussion and discourses.

The text to the *Bhagvad Gita* in 'Bhishma parva' and philosophical teachings in 'Shanti parava' are all problems for the translator. Being essentially a poet with an epic bent of mind, Tikkana managed to accommodate all this to the extent possible without disturbing the unity of thought and the dynamism of action in the main theme. He tried to convey the message of the Gita in about sixty verses and totally deleted the Santsu jateeyam.

He paid more attention to charaterisation. Draupadi took a unique shape in the hands of Tikkana. The five parvas describing the historical battle of the *Mahabharata* received proper treatment. Tikkana is known for his dramatic style which presents the whole story in a picturesque way and leaves a lasting impression on the minds of the readers. It is this

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style of Tikkana that made the Telugue people feel that the *Mahabharata* is the only piece of literature that should be read invariably by all Telugu people.

The language used by Tikkana is ever fresh, dignified and appropriately varied to suit the situation described or the character portrayed. The poet cares more for totality of effect and depth of message than for outer decoration and artistic demonstration. And his style is inimitable.

It is very difficult to find a parallel to Tikkana in the entire history of Telugu literature. That is why he is acclaimed by scholars as'Kavi Brahma'. He is also known as 'Ubhaya kavi mitra', a poet who can be appreciated by scholars of both Telugu and Sanskrit languages. He was, indeed, a poet's poet.

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Tilak, Balgangadhar (1856 — 1920)

Balgangadhar Tilak, born at Ratnagiri in 1856, was one of the brighest of these patriotic luminaries and most dynamic freedom fighters.

Modern India owes its inception to a great many leaders and activists. Their dedication was essential for Indian independence. Tilak was among the brighest of these patriotic luminaries. He was one of the most dynamic freedom fighters.

Bal Gangadhar Tilak, widely acclaimed as 'the father of Indian Unrest', was born on 23 July 1856 at Ratnagiri, in an orthodox Chitpavan Brahmin family. His forefathers were Khots or petty landlords. His great-grandfather, Keshavarao, was an expert horseman and an accurate marksman. He held a high position under the Government of the Peshwas, but he resigned his office in 1818 as soon as the British took over the administration of the country.

His grandfather, Ramchandrapanth, was a talented man and died in Benares as a Sanyasi. Tilak's father, Gangadhar Shastri, was a good Sanskrit scholar and a friend of Ramakrishna Bhandarkar. Tilak's mother's name was Parvati Bai Gangadhar. Tilak's father, Gangadharpanth, started his career as a school teacher at Ratnagiri. In 1886, he was transferred to Poona as an Assistant Deputy Education Inspector for Primary Schools.

In spite of the ancient aristocratic heritage, the family belonged to the lower-middle class when Bal Gangadhar Tilak was born. In 1871, Tilak married Tapibai. After marriage, her name was changed to Satyabhamabai. She belonged to the Ballal Bal Chitpavan family of Ladghar village near Dapoli in Ratnagiri district.

Tilak received most of his education at Poona. A brilliant student, Tilak was known even in his childhood for his fierce self-respect, regard for truth and his intense reaction to injustice. He passed his B.A. in the first class with Mathematics and Sanskrit (1876) and completed his education with a Law degree in 1879.

While he was a student at the Deccan College, Poona, he was much influenced by the teaching of Professor Wordsworth and Professor Shoot. The former taught him English Literature and the latter taught him History and Political Economy, which helped him to appreciate English ideas.

Tilak, in spite of his Hindu conservatism, was much influenced by Western thought on Politics and Metaphysics. He was particularly

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fond of Hegel, Kant, Spencer, Mill, Bentham, Voltaire and Rousseau. As he himself expressed it in the 'Gita Rahasya': "To a certain extent my line of argument runs parallel to the line of thinking followed by Green in his book on Ethics."

After completing his education, Tilak spurned the lucrative offers of Government service and decided to devote himself to the larger cause of national awakening. He firmly believed that modern education had to be taken to the masses by the Indians themselves, if they were to grow in stature to overcome the pathetic acceptance of the concept of the rulers and the ruled, which the Britishers wanted to preserve so assiduously.

He joined Agarkar, Chiplunkar and Namjoshi in starting the New English School and later, in founding the Deccan Education Society and the Fergusson College in 1885. He, however, parted company with them in 1890, following serious differences about the fundamental commitments of the members of the Society.

In a way, it could be said that Tilak's true public life started only after his dissociation from the Deccan Education Society in 1890, by which time he had acquired complete control over the *Kesari* and the *Mahratta*, the two newspapers which were started by the Members of the Society in 1881. The columns of these newspapers unfold before the reader the many facets of Tilak's complex, but captivating personality, many of them inexplicably contradictory.

A radical so far as his political views were concerned, Tilak was a conservative so far as the question of social reforms was concerned. Social reforms did not receive a high priority in his programme of action. Tilak's orthodoxy was evidenced by his opposition to the Age of Consent Bill.

Once he took tea in a Christian Missionary School and underwent a penance for it. On 24 March 1918, an All India Depressed Classes Conference was held under the Presidentship of Sayajirao Gaikwad, the Maharaja of Baroda. Although Tilak spoke of the removal of untouchability, he refused to sign a manifesto declaring that the signatories would not observe untouchability in their day-to-day life.

Through his writings and speeches, he led the radicals in rousing public indignation against the ways of the British administration, their callous indifference to the sufferings and indignities which the Indian people were made to suffer at the hands of the British officers. The famine of 1896 and the subsequent plague epidemic in the Bombay Province brought.

Tilak into conflict with the Government. Through the columns of the *Kesari* and the *Mahratta,* he roused the people to demand from the Government what was due to them and demand it not as a favour, but as a right. Tilak built up a new spirit of popular resistance against foreign rule and made the masses aware of their strength.

On the national plane also, Tilak's impact was equally forceful and revolutionary. He came on the national scene as a symbol of radical youth. During the 1896-97 plague in Maharashtra, Tilak bitterly criticised the Government for the plague measures taken and for the harassment to the public. The dissatisfaction among the Maharashtrians led to the murder of Mr. Rand on 22 June 1897 at Poona. Tilak was accused of sedition and tried. On 14 September 1897, he was sentenced to eighteen months' imprisonment.

But for a long time he was nowhere near the 'inner circle' which evolved the politics of the Congress. His concept of a political party was radically different from that of the other leaders. He wanted the Indian National Congress to be a rallying point for all classes and communities in India. He primarily strove to create a social sanction for the political ideals of the generation, which was oppressed by an alien rule.

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Tilak essentially aimed at building up a militant mass movement in support of the political objectives which he had in mind. These extreme political views of Tilak alarmed the moderates in the Congress Party. Tilak expressed his views on Swaraj strongly at the Calcutta session of the Congress in 1906.

But it was not long before Tilak's ideology appealed to a people who were completely disillusioned by the indifference of the Government to their sufferings. His thesis of national education, Swadeshi and Boycott, leading to Swarajya was revolutionary in concept and it fired the imagination of the people.

While addressing an audience at Calcutta in January 1907, Tilak said: "Your future rests entirely in your hands. If you mean to be free you can be free. If you have not the power of active resistance, have you not the power of self-denial and self-abstinence in such a way as not to assist this foreign Government to rule over you? This is boycott. We shall not give the Government assistance to collect revenue and keep peace.

We shall not assist them in fighting beyond our frontiers; we shall not assist them in carrying on the administration of justice and when time comes we shall not pay taxes. If you can do that by your united efforts, you are free tomorrow. The point is to have the entire control in our hands. I want to have the key of my house and not merely one stranger turned out. Self-government is our goal" (Bal Gangadhar Tilak-'Writings and Speeches'). This was unusual language which exuded self-confidence which was contagious. It infused a new spirit of defiance into the people.

Tilak's uniqueness lied in the fact that at a time when British imperialism was at its zenith, he aroused a desperate people to demand 'Swarajya' as a matter of right.

The partition of Bengal gave a sharper edge to the struggle for freedom. Tilak, as a gifted general with a clear political vision, used this tension to create unrest all over India through his speeches and writings. He was also in close touch with the revolutionaries of his time and was not unreceptive to their plan to open another front for the freedom struggle. In 1907, when the Indian National Congress was held at Surat, there was an open split between the Moderates and the Extremists.

The Extremists were supposed to be followers of Tilak and were mostly members of the Revolutionary Party in Bengal led by Aurobindo Ghose. Tilak wrote two articles in the *Kesari*, "The Country's Misfortune" and "These Remedies Are Not Lasting". He pleaded with the Government to try to appreciate the changed psychology of the people.

On 22 July 1908, Tilak was charged for bringing into hatred and contempt and exciting disloyalty and feelings of enmity towards His Majesty and the Government established by law in British India and was sentenced to transportation. Tilak spent six years in the Mandalay Jail, Burma, and was released on 17 June 1914.

After his release from jail, Tilak soon returned to the arena of battle. Along with Annie Besant, he launched the Home Rule agitation for obtaining autonomy within the Empire in 1916. In the same year, he also rejoined the Congress at the Lucknow Session along with the Extremists. In a whirlwind campaign (1917), Tilak carried the message of Home Rule to the farthest corners of the country.

It was because of the untiring efforts of Tilak and his band of dedicated colleagues that the Home Rule Movement spread like wildfire and forced the Government to come out with the declaration that the goal of British Policy was the realisation of responsible government in India. This was not enough to meet the aspirations of Tilak. But, while he declared the Indian Reforms Act of 1919 as inadequate, unsatisfactory and disappointing, he was too much of a pragmatist to let go whatever little gains it represented.

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He wanted to use the Act to gather more strength to demand more. He wanted to use the Act so as to organise the people to fight elections and to demonstrate effectively, the intensity of the popular support for the freedom movement. He was confident of reaching his goal. He wanted to see Swarajya achieved in his lifetime. In April 1920, he started the Congress Democratic Party to carry on an agitation for Swarajya. Death, unfortunately, overtook him and he died in Bombay on 1 August 1920.

Tilak filed a law suit against Sir Valentine Chirol in 1918 for defaming him in his book 'Indian Unrest'. Tilak left Bombay on 19 September 1918 and reached London on 30 October 1918. He lost the Chiral Libel Case. But, he started the activities of the Home Rule League in England. He returned to Bombay on 27 November 1919.

During his stay in England, Tilak established good relations with George Lansbury, the Socialist leader, Edgar Wallace, the well-known journalist and author, and Ramsay Macdonald of the Labour Party. Tilak established such a friendly relationship with the Labour Party that from then on, India became one of the major planks in the Labour Party's Programme.

Tilak had a remarkable personality. He was dark of complexion, of medium height and medium build. The forehead was broad, the eyes large and piercing, and the face was stern and had a grave look. The dress—toga-like upper garment, *uttariya* or loose cloth round the shoulder, *dhoti*, red shoes and red *pugree*—which was common when his public life began in 1880, he wrote throughout his life, except when he visited England. Hid diet was simple; the only luxuries he allowed himself were tea and betelnut. He bought the Gaikwad Wada in 1904, lived in a part of it and accommodated the printing press for the journals and his office in the rest.

His office boasted of only a few pieces of furniture, a Victorian type of table, full of drawers and pigeonholes, a low chair from which he dictated his articles and cupboards and shelves stacked with books and journals. All his time was taken up in reading, writing, discussions with his colleagues and public speeches. Not a week passed when he did not address a public meeting in one or another part of the country. His speeches and writings are marked by a vigorous and aggressive style which reflected his rugged personality.

Tilak's entire life was a 'Karma Yajna'. He worked, ceaselessly and selflessly, to rouse a nation out of its slumber. With a dominant will-power and tenacity, unique organising ability, and above all else, an implicit faith in himself and his ideal of 'Sampoorna Swarajya', he refused to accept defeat. With a remarkable degree of resilience, Tilak always took setbacks to his activities philosophically and began to build up the edifice anew.

Undaunted by the public hostility that he roused in England, he carried his message of freedom, right up to Whitehall. The composition of a treatise like 'Gita Rahasya', while undergoing a prison sentence at Mandalay, is another index of Tilak's ceaselessly working mind. As was only to be expected, his interpretation of the Gita is based on an activist philosophy. He was in the true sense of the word a 'Karma Yogi'.

Besides politics, Tilak's interest lay in Oriental studies. His aptitude for Sanskrit and Mathematics led him to Vedic research and a study of Hindu philosophy. His first book, the 'Orion', which put the antiquity of the Vedas back to 5000 B.C., was published in 1893. The second, 'The Arctic Home in the Vedas', was given to the world in 1903. The 'Gita Rahasya', a commentary on the Bhagavadgita, which advocates an activist philosophy was completed in Mandalay prison in 1911, but could not be published before 1915.

When we come to assess the contribution of Tilak, we are faced with a difficult problem. His was a complex personality. Radical in

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political outlook and demands, Tilak was a conservative so far as social and religious reforms were concerned. He had his own views about social change. He had said: "a true nationalist desires to build on old foundations...but without detriment to progress and reform needed for our national conflict."

For him, there was no question that was not dependent on Swaraj. As Gandhiji has said, Tilak knew no other religion, but love of the country. With his fearlessness and burning love for the country, he challenged both the westernised social reformer as well as the spirit of orthodoxy. Tilak, being a political realist, was aware that spiritualisation of politics could as well bring his dream of Swaraj nearer. Although an ardent Hindu, he believed in the fundamentals of secularism and tried to divorce the public life of the society from religious precepts.

He believed in Hindu-Muslim unity and was keenly aware that the yoke of foreign domination could not be thrown off unless the country stood united as one man. These contradictions make Tilak possibly the most controversial personality in recent Indian history. From his friends and followers, he received the highest adulation; they called him 'Lokmanya'. To his opponents, he was a social reactionary, a rabble-rouser.

But nothing can detract from the monumental contribution that he made towards the Indian freedom struggle by rousing the political consciousness of the common people and by drawing them into the freedom struggle. He was perhaps, the first leader who realised the strength of the masses—even unarmed, uneducated masses—in the fight against foreign domination. He had a rare insight into the working of society. He evolved programmes, such as Shivaji Jayanti and Ganesh Pooja with the sole motive of bringing people together to ensure their awakening and involvement in the freedom struggle.

He has been aptly described as the 'Father of Indian Unrest', because it was he who made people aware of their rights and imparted to them the moral courage to exert themselves to secure them. His demand for 'Sampoorna Swarajya' as his birthright was radically and refreshingly different from what the moderate leaders of the Congress had then been seeking.

His speeches and writings had a new, vigorous and aggressive quality which electrified the country. It would not be wrong to say that Tilak laid the foundations on which, after him, Gandhiji built the edifice of the independence movement.

The emergence of Tilak on the political horizon of the country was thus truly a watershed in the life of the country. In a period of Indian history, when the intellectual aristocracy was perhaps at its best, he brought to the political arena a new kind of leadership which was highly intellectual, had a clear vision and an intense patriotism, but at the same time had its roots and strength in the vast illiterate and poor masses.

The Tilak era is, therefore, of special significance. The transformation of the Congress Party from a political platform of the sophisticated, westernised and educated few to a mass movement drawing strength from the millions of the poor and downtrodden was possible because of the new orientation given to the freedom struggle by Tilak. The 'Tilak Era' constitutes a significant landmark in our struggle for independence. It was essentially in this period that a moral strength was imparted to this movement and a new political strategy for the struggle came to be accepted.

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Tilak, Laxmibai (1868 — 1936)

Laxmibai Tilak, born at Jalalpur in Nasik in 1868, was an eminent Marathi poetess and autobiographer.

Laxmibai Tilak poetess and autobiographer, was born in an orthodox, middle-class brahmin family at Jalalpur, near Nasik. She married Narayan Vaman Tilak, who was later famed as a pioneer modern poet, though he did not settle down to anything definite in life. A wanderer and scholar, he taught in schools, gave religious sermons, and wrote poetry. Her religious quest made him embrace Christianity in 1895. Four years of harrowing separation followed.

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Laxmibai contemplated suicide, but thoughts of her son Devadatta and the disrepute the deed would bring to the family kept her alive. She was now an outcaste, but her elder sister Bhikutai Pendse tenderly nursed her. She wrote rhymed letters to Tilak and eventually joined him, but lived separately and followed orthodox Hindu rituals.

Later, she embraced Christianity, barriers of caste broke down for her and she even 'surpassed' her husband (a tribute paid by him) by accepting water from a scavenger woman.

As Christians, the Tilaks led a life of religious devotion and selfless service to the poor and unprivileged. When plague and cholera raged they nursed the sick and even removed the corpses. Broad humanism, tolerance, true piety, a genuine poetic strain and gift of laughter made them acceptable to Christians and Hindus alike. They were respectful to Marathi cultural traditions and Indian nationalism. They picked up and adopted orphans and foundlings. An infant Tara was brought up as their own child. Two girls, Houshi, a begger, and Daya, an untouchable, grew up as members of the family.

Their house was open for poets, pundits, ascetics, wanderers, beggars, frauds and cheats of all castes and creeds. They nurtured literary talent, and among their noted finds was the boy-poet Trimbak Bapuji Thombre (Balakavi), later famed as a romantic poet.

After Tilak's death in 1919 she continued his work. As a superintendent of a mission boarding school for girls, she had the agonising experience of deaths by drowning at the Bombay beach of twelve of her boarders. Literary fame came to her with the publication of her *Smritichitre* (Pictures from Memory, 1934), which owing to its unique blend of comedy and pathos, was immediately hailed as a classic.

She wrote 64 cantos of *Christayana*, an epic poem on *Christ* (1938) begun by her husband. The book brought her wide recognition. Her collection of poems *Bharoli ghagar* (The full picture) came out in 1951

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Timmakavi, Kuchimanchi (1684 — 1759)

Kuchimanchi Timmakavi, born at Pithapuram in Godavari district in 1684, was an eminent Telugu writer and a great devotee of Lord Shiva.

Kuchimanchi Timmakavi the author of *Accha Tenugu Ramaynam* (*Ramayana* written in pure Telugu without using a single Sanskrit word), was a great devotee of Lord Shiva. He is believed to have lived near Pithapuram in the Godavari district of Andhra Pradesh.

Apart from his famous work *Accha Tenugu Ramayanam*, he wrote a dozen others: *Raja Sekhara vilasam, Rukmini parinayam, Simha shaila mahatmyam, Neela sundari parinayam, Sarangadhara charitra, Sagara sanga mahatmyam, Sarva lakshana sara samgraham, Rasika jana manobhiramam, Sarpa pura mahatmyam, Shiva lila vilasam, Sujana manah kumuda chandrika* and *kukkuteswara satakam.*

Timmakavi was not only a poet, but also an authority on poetics. His *Sarva lakshana sara sangraham* bears testimony to his erudite study of all major poetic compositions of his time and of earlier periods in this work in verse form.

There is a rare combination of devotion (bhakti) and love (shringara) in his writings. The pleasant blending of these two sentiments is evident in his *Rasika jana manobhiramam.*

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As the name indicates, this work certainly provides immense pleasure to readers of refined taste.

He tried to include in it the best of all *puranas, kavyas,* plays and other creative literature that existed earlier. This is usually acclaimed by scholars as minor *Vasu charitram*, the major *Vasu charitram* being the one written by Rama Raja Bhushana, one of the architects of Telugu literature.

Though Timmakavi was essentially a devotee of Lord Shiva, he paid homage to Lord Vishnu too with equal reverence. He was not a fanatic in matters of religion. Whether he described Shiva or Vishnu, the key-note of his description was love.

His *Shiva lila vilasam* speaks volumes about his devotion to Lord Shiva, while at the same time it presents a pleasant variety of the sportive actions of Lord Shiva. His *Sarpapura mahatmyam* demonstrates his equal regard for Vaishnavism. In several works he described the significance of holy places in order to glorify the presiding deities.

Though a versatile genius and prolific writer Timmakavi is mainly remembered for his Ramayana written in pure Telugu. He imbibed all the best from his predecessors and contemporaries and evolved a pattern of poetic composition which could not easily be imitated by his successors. He was certainly the most outstanding poet of his times.

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Timmana, Nandi
(15th — 16th Century)

Nandi Timmana, born in 1480, was one of the distinguished Telugu poets in the court of Krishnadevaraya.

Nandi Timmana, born around 1480, was one of the distinguished poets who adorned the court of Krishnadevaraya. The poet was also known as 'Mukku Timmana', as mentioned in the famous saying. 'Mukku Timmanaryu muddu paluku' (Melodious utterance of Mukku Timmana).

As declared by the poet, he was the son of Nandi Singnamatya and Timmamba, a nephew of the poet Malayamartya, and recipient of Agraharas (gift of villages) from Krishnadevaraya. He was also considered a devotee of Shiva and a disciple of Aghora Sivaguru. These details are given by the poet at the end of his prabandha, *Parijatapaharanamu*. But beyond these particulars, not much is definitely known about him.

According to tradition, he is said to have come to the court of the king along with the king's consort Tirumala Devi, as a gift from the king's father-in-law. But a literary historian, identifying Malayamaruta kavi with Ghanta Singayya, who dedicated his work 'Varahapuranamu' to Krishnadevaraya's father Narasaraja, believes that the poet might have been close to the king from his childhood.

During his stay at the king's court, the poet wrote his famous prabandha, *Parijatapaharanamu*, possibly before 1519, since the work does not describe the king's invasion of Kalinga. The poet is said to have written another kavya, *Vanivilasamu*, which was mentioned by Kuchimanchi Venkataravakavi in his *Appa kaveeya vimarsa*, according to Tekumalla Achyuta Rao in the *History of Telugu Literature Under Vijayanagar Kings*. But the book is not extant, with the result that the position of Timmana has to depend on a single work.

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Through apocryphal stories, Timmanas was said to have been not merely a great poet himself, but also an admirer of great poetry when he heard it. When a bhattu (a hack poet) recited a poem in his praise, he gave away one of his ear-ornaments, and when at the court the king suggested an improvement he gave away the other ornament to express his appreciation.

From the welter of uncertain details, one fact at least is clear that the poet was a close associate of Krishnadevaraya to whom he dedicated his only extant work.

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Tipu Sultan (1750—1799)

Tipu's mobility in war, his strong internal administration and above all his dream of a modern technological State make him stand out sharply from the shifting crowd of Indian rulers of his time.

Tipu was the only ruler of his times, who from the beginning to the end saw where the British expansion was leading to and he never bent himself to the system of 'masked government'. He never accepted any subsidy nor did he enter into any form of alliance which could possibly compromise the independence of Mysore. Single-minded to his purpose, he never fell short in courage, aspiration and dream of a united, independent and prosperous Mysore.

Tipu combined a distrust and even hatred for the British and made a tremendous impact on the political situation of India and abroad. He was remembered by his opponents for long. Three decades after his death, when another Indian, Raja Ram Mohan Roy, went to the U.K., finding a person in dress like Tipu's in pictures, boys shouted after him 'Tipu, Tipu'.

Tipu Sultan was born on 20 November 1750, son of Hyder Ali and Fakhr-un-Nisa, at Dewan Hillion in Karnataka. He took the name 'Tipu' after the saint Tipu Mastan Aulia with whose blessing he was born. Some also explain the name to have been derived from 'Tipu' meaning tiger which was his favourite symbol.

Tipu had a sound, scholastic education and military instruction and had the first taste of battle in a war with the Polygar of the West Mysore. He carried out an exploit by bursting upon the zenana of the Polygar. The result of the battle was obvious. But, his father Hyder Ali returned the ladies and the territories in exchange for 50-camel loads of treasure.

In 1766, Tipu led a diplomatic mission to Hyderabad and now onward he was actively associated with wars and in fact grew up fighting the British. In a battle with them he laid waste Arcot. Future battles too were to see his valour. Yet, in a battle with the Marathas, Hyder Ali and Tipu had to withdraw, Tipu's mode of escape being the disguise of a travelling mendicant.

At the age of 23, Tipu was married the same evening to two women, one of them the daughter of a saint and the other named Ruqayya Banu, connected with a distinguished military family. However, warfare interested Tipu more than the harem. In a battle in 1778 at Pollinur he defeated the British forces. He gave the British under Braithwaite another defeat in 1782. These victories gave Tipu tremendous self-confidence.

Hyder Ali died on 7 December 1782 'leaving behind the strongest and most united state in India'. And then from the plateau established by his father, 'Tipu ascended a summit of world importance by having strong

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internal government, impressive propaganda abroad and refusal to compromise with the enemies.'

Immediately after the death of his father, he had to proceed to Bednur which had been captured and looted by the British army. The British army found itself in a precarious position and capitulated. Tipu asked the officers to return the loot from the treasury. But, they denied having taken anything. However, when their persons were searched and money was found hidden in their bodies, Tipu's anger knew no bounds and he had them marched off to the dungeons of Seringapatam.

The treaty of Mangalore brought on March 11 the four-year-old Second Mysore War to an end. He treated ruthlessly his opponents, including collaborators of the British-Hindus, who had conspired to bring back the rule of the Hindu dynasty, the Coorgis and the Malabar Christians. He forced many to be converted to Islam.

After 1786 there was a lull. He busied himself with the routines of the government and with the innovations and experiments which distinguished his reign. He was fascinated by gadgets, learnt to adapt the technology of the Westerners to his own needs and took measures to modernise Mysore's industries and to introduce new ones.

He invited foreigners—artificers and mechanics—to develop heavy industries, especially cannon-founding, paper-making, glass-manufacture, ship-building and luxury industries like silk, pearl. He set up silk worm centres.

A commercial strategist, he tried to build up trade, particularly foreign trade. He banned commerce that might benefit his enemies. But he separated civil and military administrations and called upon Coorgis and the Malabar Christians to abandon their marriage customs.

Tipu tried to substitute his name for Padshah in *khutba* and even obtained a *firman* from Turkey. Through another emissary to Louis XIV of France, he obtained vague promises of military help. But, this had some funny interludes also. A physician from France felt Tipu's pulse and announced, "You are likely to become more bilious and your mind will be deranged". The man was re-exported to France on the next ship.

In 1786, wars were once again started. He defeated the Nizam's forces at Adoni. But, from the Marathas he had to buy peace. His attack in 1789 on the Raja of Travancore led to the Third Mysore War. The British, the Nizam and the Maratha forces combined and though Tipu fought heroically, he lost that war. The treaty of Seringapatam reduced his territories; besides, he had to bear the humiliation of handing over two princes as hostages to Cornwallis.

But, Tipu was not to put up with this for long. He tried to cultivate France. Consequently, suspicion grew and Wellesley marched against Tipu in 1799. Deceived by his own generals, Tipu died on 4 May 1799 defending his fort. It is interesting to know that before the battle, he gave gifts to Mullahs and Brahmins.

One can read a prelude to the war of Seringapatam in a letter to Dundas from Wellesley written after six months of the war. "If you have a little patience, the death of the Nizam will probably enable me to gratify your voracious appetite for lands and fortresses. Seringapatam ought, I think, to stay your stomach awhile; not to mention Tanjore and the Poligar countries. Perhaps, I may be able to give you a supper of Oudh and the Carnatic, if you should still be hungry". 'Voltaire had prophesied that Holy Patriotism would engender a daughter upon Reason, and that all barbarous despots would yield her their thrones. The daughter, need one say, was Liberty...Thru Magi they hear of the marvellous event and hasten to abandon their false grandeur, their sceptres and their vainglory. Their names? Louis XVI, George III and Tiposaib'.

The British called Tipu a 'Monster of Cruelty' and accused him of being 'sanguinary,

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tyrant, gloomy, fanatical, cruel, oriental despot.' Was he really so? Perhaps, the British view is an exaggeration and a reflection of his alleged maltreatment of the prisoners of war. It also shows his resentment and retaliation for the wrongs done, for instance at Bednur. Says a British historian: 'They are no greater than those of many tyrants before him—infinitely less than we have seen committed by the sophisticated rulers of our own day. To these of course, have to be added violent deaths, tortures and mutilations inflicted on people of his own race. But, even these do not bear the marks of blood, thirst or deliberate cruelty; they seem rather to be the work of a ruthless and suspicious personality, determined to make himself secure by whatever means came to hand'.

An incident to show his retaliatory spirit will be relevant. In 1783, when the British forces attacked Anantpur, they even massacred civil inhabitants and threw their bodies in tanks. The crowning atrocity according to Sheen, included "400 beautiful women, all bleeding with wounds from the bayonet, and either dead or expiring in each other's arms, while the common soldiers, casting off all obedience to their officers were stripping them off their jewels, and committing every outrage on their bodies. Many of the women, rather than be torn from their relatives threw themselves into a large tank and were drowned." Though this account has been contradicted by many, it appears true that Tipu was acting in retaliation and candour, must admit that the unjustifiable behaviour of the Company's army goes a considerable way in justifying that of the enemy.'

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Tirth Basant (1919 —)

Tirth Basant, born at Lukman in the district of Khairpur in 1919, is an eminent Sindhi writer and scholar.

Tirth Basant an eminent writer and scholar, was born at Lukman village, district Khairpur, Sindh. A freelance writer, Basant's first work was a translation of Jawaharlal Nehru's *Autobiography* (1941) which won for him the award of the Sindhi Adabi Board.

His best-known work is the biography of a ministrel, Kanwar, which brought him the Sahitya Akademi Award in 1959. As a work of scholarship, this book also provides the cultural history of Sindh in which the tradition, the social beliefs, and the mores of the entire community are described in moving prose. Basant is a distinguished essayist.

His first collection of essays entitled *Chingun* (Sarks) appeared in 1940. As a literary critic, he has collected his essays in *Sahitya sar* (Essence of literature) which appeared in 1961. This book contains scholarly essays in linguistics, philology, Iqbal, Kalidasa and Chinese poetry. The book shows the brilliant sweep of Basant's mind.

As a translator, Basant has a unique distinction of translating many of Shakespeare's plays into Sindhi. He has also translated Tagore's *Chitra*. But Basant will always be remembered for the brilliance of his prose style and for the encyclopaedic range of his scholarship. There are as many as thirty books to his credit on myriad subjects like biography, criticism, philosophy, short-stories, poetry, etc.

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Tirumalarao, Mosalikanti (1901 — 1970)

Mosalikanti Tirumalarao, born at Kakinada in East Godavari district in 1901, was an eminent politician, freedom fighter, parliamentarian and minister.

Mosalikanti Tirumalarao was born on 29 January 1901 at Kakinada, East Godavari district, Andhra Pradesh. His father Bayanna Pantulu belonged to a middle-class Brahmin family. After completing his secondary education at the local schools in Kakinada, he joined the P.R. College, Kakinada, in 1919 in the Intermediate class. But he gave up his studies in 1920 and joined the non-cooperation movement.

He was a staunch Congressman. He worked as Secretary of the Godavari District Congress Committee from 1921 to 1925 and as its President in the later 1930s. He was also a member of the A.I.C.C. for sometime. He was one of the Secretaries of the Reception Committee of the Kakinada session (1921) of the Indian National Congress and contributed a good deal in making the Kakinada session a great success.

He worked for the uplift of the Harijans and encouraged widow-marriage. He took an active part in the Salt Satyagraha Movement along with Bulusu Sambamurty and Chelikani Rama Rao. He was imprisoned for six months in 1921 and for a year in 1930 for taking part in the Salt Satyagraha Movement.

He also courted imprisonment for six months in 1931 by participating in the Resettlement Agitation. Again in 1940, during the Individual Satyagraha Movement, he was imprisoned for eighteen months. Very soon after his release from prison, the Quit India Movement was started and along with Krovvidi Lingaraju, Tirumalarao was interned for two-and-a-half years (August 1942 to January 1945).

He believed in achieving complete independence (*Poorna Swaraj*) by following non-violent methods. At the Andhra Provincial Conference held on 20 October 1924, he seconded a resolution moved by Bulusu Sambamurty requesting the Indian National Congress "to declare in unequivocal terms the Swaraj means complete independence and calls upon the people of this country to establish a strong organisation so that the Congress may be enabled to prepare themselves for complete independence very quickly."

Tirumala Rao lost all his property in the Nationalist Movement. He is a good orator and can speak fluently both in Telugu and English. During the Nationalist Movement, he toured several parts of the Telugu country and delivered inspiring speeches on the need to fight non-violently to achieve independence.

Bhogaraju Pattabhi Sitaramayya trained him in the art of journalism at Masulipatam. He assisted Sitaramayya as a Sub-Editor of the *Janmabhoomi*. Later he became the Editor of a fortnightly, the *Swarajya*, which was published during the 1926-27 elections. For a brief period in 1946, he edited a daily, the *New Times*.

He also worked for the propagation of the Khadi Movement which was so dear to Mahatma Gandhi. He was the Manager of the Kakinada Khadi Depot for sometime. He was also deeply interested in the National Educational programmes. He worked hard to develop and improve the National Educational Centres in East Godavari district.

He married Narasubayamma and had two daughters and a son. Though a Hindu by religion, he believed in the unity of all religions. He was a disciple of Mehar Baba and translated his messages into Telugu under the title 'God Speaks'.

After the attainment of independence, he was chosen as a member of the Parliamentary Committee which toured Japan, the U.S.A. and Great Britain. This tour enabled him to gain

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first-hand knowledge of the working of democratic institutions in those advanced countries. The Government of India deputed him as a delegate to the U.N.O. under the leadership of V.K.Krishna Menon.

He served as Deputy Minister for Food in Nehru's Cabinet from 1952 to 1957. He also acted as Lieutenant-Governor of Vindhya Pradesh for some-time.

Tirumala Rao started his role in the freedom movement by giving up his studies in the Intermediate class. Though he had no high educational qualifications, he was endowed with a keen sense of patriotism. He dedicated himself to the cause of India's freedom. After the attainment of independence he was closely associated with Jawaharlal Nehru and enjoyed his confidence.

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Tirunal, Maharaja Swati (1813 — 1847)

Maharaja Swati Tirunal, born in 1813, was the greatest figure in Kerala's musical tradition.

While considerable literature has been published regarding the lives and compositions of the Trinity of Karnatic Music, one often feels the inadequacy of information available on the prolific contributions of Maharaja Swati Tirunal to Indian music. This may be because the Trinity (Thyagaraja, Shyama Sastry and Muthuswami Dikshitar) had the advantage of an unbroken Guru Shishya Paramara. But Swati Tirunal was a self-effulgent royal star with no musical lineage.

Just as the Trinity were responsible for the glorification of Tanjore as the biggest centre of Karnatic music, it was Swati Tirunal who drew Travancore in golden colours on the musical map of the South.

He was the greatest figure in Kerala's musical tradition, ranking with the Trinity in the history of music—Thyagaraja (1767-1847), Muthuswami Dikshitar (1776-1835) and Shyama Sastry (1762-1827). What he achieved as a ruler and as a musician during his life-span of 34 years has few parallels in history, and could be possible only for a many-splendoured genius like Swati Trinual. "The traditional culture of the Malabar coast displayed its last autumnal flowering in the courts of Travancore and Cochin. This was most magnificently in evidence in Travancore during the reign of Maharaja Swati Tirunal (1813-1847) who gathered around him a court of poets and musicians as splendid as Martanda Varma's in the 18th century".

The princely families of Kerala had for nearly 18 centuries, upheld their ancient literary traditions and nurtured the arts of music, dance, etc., through the ages. Though Swati Tirunal's reign was not long in duration, it has become the most memorable in the history of the State for the remarkable progress it made in various spheres—arts, culture, literature, education and administration.

These achievements become even more admirable when one realises that all these were against the background of the "first rublings of political turmoil in India", when the British resident was constantly trying to meddle in the administration. This was intolerable to a ruler with a high sense of self-respect, of his duties towards his subjects, and of pride in the rich traditions that he had inherited.

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There is no doubt that he steadfastly stood up to defend his legitimate powers and freedom, but how much his hypersensitive soul must have suffered, ultimately undermining his health! But the musical genius, the creative artist, and intense *Bhakta* in him helped to turn more and more "to the pleasures of art, and to the solace of the spirit and the profound peace of mystic communion with Lord Padmanabha".

This brilliant meteor of the Travancore royal family was born on April 16, 1813. As there was no other male heir in the entire family, the people acclaimed him as *Garbhashreeman*—"the blessed one crowned even before his birth". His father Rajaraja Varma was a great scholar with rare spiritual attainments. His mother Gauri Lakshmi Bai and his aunt Gauri Paravati Bai reigned as Queen Regents on his behalf until he attained maturity.

His full name was Sri Padmanabha Dasa Vanchibhoopala Sri Rama Varma, Kulasekhara Perumal, but he is better known as Maharaja Swati Tirunal (as per his asterism—or born under the Swati star). At the age of 16, he ascended the throne, and his achievements during the 18 years of his reign sound almost incredible. At a most critical period in the history of the State, he bore the heavy responsibilities of administration with confidence and efficiency, strove unceasingly for the welfare of his subjects, modernised the judiciary, laid the foundations of modern education by establishing English schools, and encouraged the growth of engineering, agriculture, astronomy, and the Press.

However, it is his fame as a musician composer, a patron of arts, letters, music and dance, and as a devout devotee of Sri Padmanabha Swami (Vishnu), that has outshone the other aspects of his many-faceted genius.

The young prince grew up in close contact with some of the brilliant men of culture of the time such as Irayiman Tampi (the great poet-musician-dramatist) Kshirabdi Shastri (the well-known spiritual preceptor) and others. Genius will do what it must. By the age of 13, the prince revealed a fantastic command over numerous languages, Sanskrit, English, Persian, Arabic, Telugu, Canarese, Marathi and Hindustani, besides his mother-tongue Malayalam. Col.Welsh, in his *Military Reminiscences,* writes how astounded he was by the 13 year old prince's proficiency in so many languages.

That this was no ficticious story is still evident to us from the large number of songs that he has composed and left for posterity in many of these languages. No wonder that his contemporaries felt convinced that Swati Tirunal was no ordinary mortal, but someone rare and blessed, who was born with all the *Samskara* that he had acquired in many previous births.

His court was adorned by luminaries in various fields—scholars like Eravivarman Thampuran, Hindustani musicians like Punjab Sulaiman and Alauddin, Hari Katha experts like Meruswami from Maharashtra, Lakshman Das from Gwalior, the famous Vadivelu brothers Chinniah, Ponniah, and Shivanandam from Tanjore, the great Vainik Venkatadri Bhagavathar, vocalists like Kannaiyya (a disciple of Thyagaraja), Parameswar and Ganapathi Bhagavathars, etc. In the midst of this bright galaxy of artistes, Swati Tirunal shone resplendant "as the full moon surrounded by stars".

His ambition was to assimilate the best in all the traditions and revitalise the native heritage. They all drew inspiration from him and throve under his patronage. The two most outstanding qualities of the Maharaja were his rich musical genius and his dominating devotion for his tutelary deity—Sri Padmanabha Swami (whose temple still stands opposite the palace of Tranvacore).

The Maharaja was the "literary heir of the Kulasekharas" (of the 8th and 9th centuries), who poured out their Bhakti in immortal Sanskrit and Tamil verses. The "Bhakti-Manjari" which comprises of 1000-and-odd

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stanzas is one of his great achievements. He has also left for us a treatise on the Theory of Music in his own hand-writing (in the Grantha script). He covered a vast gamut and variety of compositions "from very simple pieces to highly technical ones which baffle even experts".

His musical compositions cover an amazing variety of Karnatic as well as Hindustani styles—Varnams, Kritis, Ragamallikas, Kirtans, Harikathas, Padams, Dhrupadas, Khayals, Thumris, Tappas and of course, Bhajans. All thse were couched in his own individual style and in a simple diction that goes straight to the hearer's heart. His lyrical, deeply devotional compositions in various languages are in praise of the many gods and goddesses of the Hindu pantheon, but the majority are dedicated to his "Ishta Devata", Lord Padmanabha.

In the annual festivals (*Utsavams*) of the Padmanabhaswamy Temple even today, Swati Tirunal's *Utsava-Prabhadhas* (couched in the Sanskrit-Malayalam combined Manipravalam style) are sung for ten days, and his special *Navaratri-Keertanas* are sung during the nine days of Navaratri Pooja. His compositions cover not only a large number of current and popular ragas, but also many rare ones like Dwijawanti, Desakhi, Suddha-Bhairavi, Lalita-panchamam, Saranga, Malavi, Gopika-Vasantam, etc. In some of his compositions, he has skilfully interwoven Chollukettus and Swarachittas in the tradition of the ancient daruprabandhas.

The royal composer's close familiarity with Kathakali, and Harikatha, are obvious from numerous Kathakali-Padams that he composed, and from his Kuchelopakhyanam and Ajamilopakhyanam, which are remarkable blends of "mellifluous sweetness of sound in exquisite harmony with the sense". Emotional intensity and musical melody are interwoven deftly. His Swarajati Keertanmas and Ragamalikas alone number more than 300.

A large number of the Mohiniattam dance songs that have survived a long period of eclipse, are compositions of this poet king of Kerala. It is also believed that the Mohiniattam style of dancing was born as a result of the fusion of two styles—Bharatanatyam and Kathakali, and it reached the zenith of its glory under Maharaja Swati Tirunal's fruitful patronage.

A great connoisseur of dance and music, he composed 75 Kathakali Padams, as well as many lyrical Padams and Thillanas for Mohiniattam. The fact that this dance form declined after Swati Tirunal's death confirms the belief that this style blossomed out fully under his care.

Those who indulge in the petty linguistic squabbles of today should feel ashamed when they look at the broad-mindedness and far-sightedness of this noble ruler of Kerala. Here was an enlightened poet-king who may not have harangued about "the urgent need for the emotional and cultural integration of India", but who made an astonishingly lasting and inimitable contribution towards the realisation of this ideal more than a century ago.

A learned man, and a rare linguist, he could speak in all the principal Indian languages as well as in some foreign ones. He will be ever remembered as one of the last great classical composers, and as one of the most devotional and prolific composers of songs in various Indian languages. He covered a vast gamut and variety of compositions, from very simple pieces to highly technical ones.

His Hindustani compositions alone should be enough to enshrine his name permanently in the list of immortal composers. Dhrupadas, Khayals, Thumris, Ghazals, Tillanas Ragamalikas, and Bhajans—all these types have been successfully covered by him. This in itself was an achievement yet to be parallelled in musical history. More than a hundred years after his death, All India Radio was able to broadcast several National Programmes based on some of the Hindustani compositions of this rare royal composer.

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Swati Tirunal's genius was so multi-faceted that he has left his indelible impress on every aspect of the life and history of his times. As he lived in not-too-distant a past, we still hear about his "goodness, nobility, generosity, his high sense of justice, and his unbounded solicitude for the welfare of his subjects". A man of extraordinarily progressive views, rare vision, and bold ideas, Swati Tirunal had to suffer a great deal of frustration.

But the proud prince shared his anguish with no one on earth. Out of "the terrific turbulence that engulfed him, he built a haven of beauty", and raised strains of exquisite melody from "his tortured heart-strings". Through all his compositions runs the deep undercurrent of his intense *Bhakti,* an utter detachment from worldly pleasures, and the obsessive craving of this genuine Vaishnava devotee to attain *Mukti* (salvation) through *Bhakti* and to merge with the Supreme. The anguish of his heart burst out in many of his songs: "Oh Lord Padmanabha: Have pity on your devotee. Why this delay? Who cares for me but you, the embodiment of mercy".

So touching and genuine were his impassioned and repeated prayers to Lord Padmanabha (Vishnu) that Swati Tirunal Maharaja at the young age of 34, attained *Sayujyam* (union with the Supreme Being). But the brilliance of his versatile genius continues to shed lustre on the world of music and dance, and the lamp he lit more than 150 years ago has grown into "a big beacon-light burning brighter and brighter with the passage of years."

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Tirumalesh, K.V. (1940 —)

K.V. Tirumalesh, born in Kasargod district in 1940, is an eminent Kannada poet and writer.

K.V. Tirumalesh Kannada poet, hails from Kasargod district, a bi-lingual area in Kerala. He holds a Master's degree in English and a doctorate degree in Linguistics, and is currently employed in the Central Institute of English and Foreign Languages, Hyderabad. His favourite writers and artists are Beckett, Kafka, Picasso and Marcus Aurelius.

He has hitherto published four collections of poems, namely *Mukhavadagalu* (Masks, 1968), *Vathara* (Apartments, 1969), *Mahaprasthana* (The great march, 1971) and *Mukhamukhi* (Face to face, 1978).

His major themes include the alienation of the modern man in an atmosphere of all round pollution and disillusionment with both romanticism and idealism, and a desire to explore the real nature of man.

One of his motivations is to find new possibilities in Kannada poetry in the Post-Adiga period in terms of both forms and themes. Hence he has evolved a poetic style which is bereft of all oratorial pretensions and decorative details. In fact, his is a voice which gets nauseated at the very idea of speaking.

There is a deep awareness of social maladies that are suffocating the modern man. But this does not lead to a poetry of social protest cherishing rebel values. On contrary, he speaks with a sense of profound anguish and utter helplessness.

Mahaprasthana, his most ambitious poem to date, sets out to explore various forms of disillusion after the long cherished victory. The setting is the heavenward journey of the Pandavas in the 'Svargarohana parava' of the *Mahabharata.* His latest collection is full of short, pithy poems concealing social reality and righteous anger, but he has also composed a

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number of poems which-steer clear of contemporary issues and concentrate on philosophical musings.

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Tiruppur Kumaran

——See under Kumaran, Tiruppur

Tiruvalluvar (5th Century)

Tiruvalluvar was a great poet and philosopher of Tamil Literature.

More than 1500 years ago (one is not very sure about the exact period) there emerged in the Tamil speaking world a poet of remarkable wisdom who has left for posterity a collection of terse couplets that have come to be regarded as the Vedas of the Tamils. This collection of verses is known as Tirukkural, and its author was the great Tiruvalluvar.

Little of historical authenticity is known about Tiruvalluvar, but many interesting tales have grown his name. The blend of fact, fiction, and interpretation we call literary tradition informs us that he belonged to a low caste, and was probably the issue of an intercaste union. According to some, he lived for many years in what we now call Mylapore in Madras. But others have claimed that it was in Madurai that he spent his life.

Tiruvalluvar is known to have been associated with the celebrated Tamil Literary Academy at Madurai. In fact, his work was initially rejected by that prestigious academy. But when it stood some stringent tests of quality, it was acclaimed as a masterpiece.

Tiruvalluvar was a moralist of the highest caliber, and there is reason to believe that he himself was a devoted husband and a man of principles. He probably came under the influence of Hindu, Jain, Buddhist, as well as Christian ethics.

The Kural consists of 1330 couplets presented in ten chapters of equal lengths. The three broad topics discussed in it are: virtue, wealth, and love. But many themes of practical interest come under these headings. The "Tirukural is a comprehensive work which teached moral precepts, discusses agriculture, statecraft, economics, military science, medicine, education, romance, the law of karma, and a wide range of other topics."

The first couplet of the Kural asserts the primacy of God in the universe. Reminding one of the Revelation of St. John where it is said, "I am Alpha and Omega, the beginning and the ending, saith the Lord," the Kural starts with the lines

In the world of writing the first is A
In the world at large, 'tis God I say.

Life and learning without recognising the underlying cosmic connection of the human spirit would be a sad waste, says the poet in the next couplet.

Knowledge and learning aren't worth a jot,
If all-knowing God we recognise not.

Here are some thoughts on the poet of Rain:

Ambrosia for earth is the shower of the rain,
For us rain that doth all life sustain.
If skies deny the season's rain,

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The work of ploughs will be in vain.

If clouds and rains we no longer see,

No penance or charity there will be.

More than a millennium before La Rochefoucauld's *Maximes* (1665) appeared, the Kural spoke tersely on friendship and love and more. It referred to the joys of chastity; made statements on piety, on the importance of water, and on the happiness that children bring; mentioned the responsibilities of a host and the power of speech; and extolled the virtues of gratitude.

Interestingly enough, though it has been compared to the Vedas, the Kural does not sing hymns to the Gods, nor preach paths to salvation. God is given a proper place in the introduction no doubt, but there is hardly any obscurantism about the soul and nirvana. The reflections are invariably on mundane themes, including prostitutes and sexuality. The preachings are often pragmatic. And there is always an undercurrent of intelligent wisdom.

The Kural has been translated into several languages, including French, German, Swedish and English. There are at least three different English translations. Partial renderings of the couplets into many other languages, ranging from Chinese and Polish to Sanskrit and Bengali have also appeared.

It probably deserves a modern Tamil translation as well since its ancient style and vocabulary are not within easy grasp of the average Tamilian today. Unfortunately, the sheer brevity and the pregnant word power of the Tamil original are generally lost in all efforts to reformulate the poet's inspired lines.

Many scholarly critiques and commentaries on the Kural have been published, but not, it would seem, quite as many as the work deserves. The Kural certainly sheds much light on the mores and values of the Tamil world of his time.

It is unfortunate that we know but little about this remarkable philosopher-writer, and that he has won relatively so little recognition, either in India or abroad. There is a modest shrine in Madras to commemorate Tiruvalluvar and his life, which thousands of pilgrims have visited over the years. The Tirukkural is surely a most precious jewel in the treasure chest of Tamil literature.

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Tiwana, Dalip Kaur (1935 —)

Dalip Kaur Tiwana, born at Robbon in 1935, is an eminent Punjabi novelist and short story-writer.

Dalip Kaur Tiwana, an eminent novelist and short-story writer, was born at village Robbon in the Ludhiana district of Punjab. She did her M.A. and Ph.D. in Punjabi literature from the Punjab University. At present she is working as Professor of Punjabi in the Punjabi Department of Punjabi University, Patiala.

Recipient of the Sahitya Akademi Award for her novel, *Eho hamara jivan* (This our life, 1969), in 1971, Tiwana wrote her first novel, *Agni prikhya* (The ordeal of fire), which was followed by a chain of novels; *Vat hamari* (Our path, 1970), *Teeli da nishan* (Mark of nose-pin, 1971), *Suraj te samundar* (Sun and ocean, 1972), *Doosri Sita* (Second Sita, 1975), *Sarkandeya de desh* (The land of reeds), *Dhup, Chhan te rukh* (Sun shade and trees, 1976), *Lammi udari* (A long flight), and her latest novel *Peele patian di dastan* (The tale of yellow leaves). Apart from these novels, Tiwana has written an autobiography entitled *Nange peran da safar* (Travelling on bare feet).

Tiwana has also published six short-story collections: *Sadhana* (Endeavour), *Yatra*

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(Pilgrimage), *Kise di dhee* (Someone's daughter), Ik kuri (A girl), Tera kamra mera kamra (Your room my room) and *Malan* (Gardener's wife). Her short-stories have been translated into English, Hindi and Urdu and published in various journals and included in anthologies.

The characters in Tiwana's novels and short-stories are the downtrodden and the innocent rural folk with suppressed desires and passions. Tragedy and irony mark the main elements of her fiction. Complex inner duality of the female psyche is the chief theme of Tiwana. Besides her achievement in fiction, Tiwana has written two books on literary criticism too.

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Tiwari, Udanarain (1903 — 1986)

Udanarain Tiwari, born at Peepar Panti in the district of Ballia in 1903, was an eminent linguist and scholar.

Udanarain Tiwari linguist and scholar, was born at Peepar Panti, district Ballia (U.P). He studied at the universities of Allahabadd, Agra and Calcutta. His field of research is primarily linguistics. His D.Litt. dissertation on the origin and development of Bhojpuri is an important study of the dialect from the Old Indo-Aryan through Middle Indo-Aryan and Apabhransha to the New Indo-Aryan.

The work is a descriptive study in historical perspective with special reference to the standard speech of the Ballia district. In another work *Bhojpuri bhasha aur sahitya*, Tewari has given a classification of the languages of the world, an introduction to the Bhojpuri dialect and literature, and a phonological and grammatical sketch of the dialect.

Tewari has been an enthusiastic worker and organiser of Hindi Sahitya Sammelan. He served the University of Allahabad as lecturer and later as Reader in the Department of Hindi. Thereafter, he went to Jabalpur University until his retirement.

His other works include *Hindi bhasha ka udbhav aur vikas* (The origin and development of Hindi language), *Bhasha shastra ki rup-rekha* (An outline of philology), *Panini ke uttradhikari* (The successors of Panini), *Bharat ka bhasha sarvekshan* (translation of Grierson's A Language Survey of India), *Ramayan ki bhumika* (An introduction to be the *Ramayana*), and *Bhushan-sangrah* (an anthology of Bhushan's poems).

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Tiwari, Venkatesh Narayan (Pandit) (? — 1965)

Pandit Venkatesh Narayan Tiwari, born in Kanpur, was a great politician, journalist and writer.

Pandit Venkatesh Narayan Tiwari was born in Kanpur (U.P.) The date of his birth is not known. He was educated at Kanpur and Allahabad and passed the M.A. (History) and LL.B. examinations. He was married twice, first in 1913 and then again in 1939.

Pandit Madan Mohan Malaviya had influenced his life most. Malaviyaji was his patron and guide. He also had close personal relations with Pandit G.B. Pant, Pandit Krishnakant Malaviya, Pandit Banarasidas Chaturvedi, Pandit H.N. Kunzru, Ganesh

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Shankar Vidyarthi, Purushottam Das Tandon and others.

He led a very austere life, and was influenced by the spiritual values of life. He was deeply religious in his attitude towards life, and had thoroughly read the Indian scriptures.

Due to the influence of Gokhale's personality, he had enrolled himself as a life-member of the Servants of India Society in 1910. He also worked in different bodies in important capacities. He acted as Secretary of the Government of India's deputation to British Guinea in East Africa in 1921-22.

Pandit Tiwari also served in the All India Seva Samiti as Secretary from 1914 to 1927. For a number of years, he was elected as a member of the Allahabad District Board. In the nationalistic sphere, his first service was as the Secretary of the Disorders Committee appointed by the Indian National Congress in 1919 to conduct an unofficial inquiry into the Amritsar incidents of that year.

In 1946, he joined the Constituent Assembly of India. He was considered an expert in Constitutional Law.

After independence, he was appointed a member of the U.P. Police Reorganisation Committee. He likewise served on the U.P. University Grants Committee for a number of years. He was also a member of the Congress Agrarian Enquiry Committee appointed by the U.P. Provincial Congress Committee in 1936.

Pandit Tiwari entered the U.P. Legislative Council in 1927 as a Swarajya Party candidate. He was noted for his quiet efficiency and great debating skill. When the Congress Ministry was formed in U.P. in 1937, he was appointed as a Parliamentary Secretary.

Pandit Tiwari had also courted imprisonment a number of times during the independence movement of the country.

Pandit Tiwari was a journalist of great eminence. As early as 1915, he had started editing the *Abhyudaya* (Allahabad). It was Pandit Malaviya's nationalist newspaper. He also edited the *Bharat*, published from Kanpur in the years 1928-30. After independence he became the Editor of the *Jansatta*, a daily from Delhi. But, the management had to close down the paper due to the independent policy of its Editor.

He was also a prolific writer. He wrote books on subjects of topical importance, such as 'Charu Chitravali', 'Ran Matta Sansar', 'Ashiq Ka Zanaza Hai Jara Dhoom Se Nikale', 'Hindi Banam Urdu' and 'Pandit M.M. Malviya's Biography'.

Pandit Tiwari was a man with a scholarly bent of mind. But his humanity and generosity of heart were remarkable. He was a silent worker. In the Congress Party, he was a moderate leader and a disciplined loyal Congressman.

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Tontada, Siddheshvara (1470 — ?)

Siddheshvara Tontada, born at Chamarajanagara in 1470, was an eminent Kannada religious teacher, scholar and saint.

Siddheshvara Tontada, Kannada 'vachanakara' and saint, also known as Tontada Yathi and Siddalinga Shivayogi, was born at Chamarajanagara in Karnataka. He was a disciple of Gosala Channabasaveshwara, and

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was engaged in 'tapas' for twelve years in the woods on the banks of the Nagini, and hence the prefix 'Tonta' (woods).

He visited Saurashtra, Kedar, Kanchi and other places preaching the Virashaiva faith, and finally settled at Ediyur in Tumkur district (Karnataka).

Tontada Siddeshvara is best known for his *Satsthaagnana saramrita* (The quintessential ambrosia of Satsthala knowledge). It is a collection of 7000 vachanas.

After a splendid harvest in the 12th century, the vachana form suffered a decline. 'Mahalingaguru Shivasiddheshvaraprabhuve' is Tontada Siddheshvara's signature in the vachanas. He continued the vachana tradition and composed vachanas suffused with mystic and spiritual experience. The work is an elaborate account of the six stages of spiritual progress, according to Virashaivism.

Some of the vachanas acquire a literary glow because of the intensity of the composer's experience and intensity human feelings. It ranks high in mystic literature. Swatantra Siddhalingeshvara and Siddhalingesvara of Gummalapura were his renowned disciples.

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Topiwala, Chandrakant Amritlal (1936 —)

Chandrakant Amritlal Topiwala, born in Baroda in 1936, is an eminent Gujarati critic, poet, editor and translator.

Chandrakant Amritlal Topiwala critic, poet, editor and translator, was born at Baroda. He studied at the University of Bombay and worked as lecturer in Gujarati at Porbandar. He was Head of the Gujarati Department and later Principal, Navjivan Arts and Commerce College, Dohad. At present, he is Director, K.L.Swadhyay Mandir, run by the Gujarati Sahitya Parishad, Ahmedabad.

The first book of his poems, *Maheramana*, appered in 1962, which, written in a traditional style, was not so favourably received but Kant tari rani (1971), the subsequent book, received considerable critical acclaim, as it was marked by a fresh point of departure in the poet's career. Exposed to continental literature, especially to French symbolist poetry, Topiwala continually sought for higher standards in his poetic art, and turned to experimentations in syntagmatic and paradigmatic selections and combinations for a more original modernist diction.

He carried on with his experiments in his third book of poems, *Paxitirth* (1988), set sometimes in the urban landscape of Bombay, sometimes in the natural surroundings of South India. More often than not, his poetry shows a happy result of a series of complex but meaningful exploits with the language.

During his short visit to Europe in general and Berlin in particular, he wrote *Black Forest* (1989), a collection of 22 poems. It shows a mastery of poetic structure and sense of purpose less evident in his earlier works. The poet himself has called the poem 'Open ones'. Though influenced by his previous experiments, *Black Forest*, which is not experimental, gained for him a wider response.

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Although Topiwala is a practising modernist poet in Gujarati, he is even more renowned as a modernist critic. His first collection of critical articles *Aparichit a aparichit* by appeared in 1975, which was followed by *Had parna hans ane albatross* the same year. In 1983, he published *Madhyamala*, a collection of articles on Gujarati medieval literature.

Topiwala began his critical practice with the formalist approach of the day, but gradually found himself more comfortable with the linguistically oriented poetics. His most important critical volume is *Samsrijanatmaka kavyavignyan*. It is a work written with utmost sincerity in a limpid clear style, showing his scientific approach to poetry, and received a controversial appraisal as a piece of doctoral work.

Topiwala has also translated Rilke into Gujarati and published two books, Duino *karunikao* (1976) and *Sonnets to Orpheus* (1977), *Kalpo ke kalpana mari parvari chhe* is a translation of samuel Becketi. His other translations include contemporary Gujarati poetry and Maithili *sahiyano itihas* (1987).

He has co-edited *Adhunik sahitya sangnyakosh*, a dictionary of literary terms in Gujarati. He has also produced *Vishishta sahitya sangnyakosh* (1988).

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Toradmal, Madhukar (1932 —)

Madhukar Toradmal, born at Chalisgaon in Jalgaon district in 1932, is a veteran Marathi dramatist, director, actor and producer.

Madhukar Toradmal, the veteran dramatist, director, actor and producer, popularly known as 'Mama' on Marathi stage, was born at Chalisgaon in Jalgaon district. He did his M.A. in English literature, and joined Ahmednagar College as a lectureer, where he worked for more than ten years.

He joined Marathi stage in 1967 as a full-time playwright, actor and director and is still active at the age of sixty. He started his career as a dramatist from his college life. He began his play writing career with *Sainik navacha manus* which was staged in his college days.

This was followed by his second delightful play *Bhowara* which won critical acclaim. Basically a play with a message, it advocates that man is the architect of his own fate. Tordmal has to his credit ten plays, one book on the appreciation of acting, and his autobiography.

His third drama, *Kale bet lal batti* (1968), topped the state level drama competition in 1968, and was subsequently performed on the professional stage. He won the Maharashtra Stage Award for 1968 for the best play writing. He also got a special award for the best direction and the best acting for the same.

Kale bet lal batti opened a new vista for Marathi stage, and is accepted by drama critics as a modern experimental play. It won many awards including Akhil Bharatiya Marathi Natya Parishad 'Natyadarpan' award. It has been translated into Kannada.

The play *Kale bet lal batti* shows the powerful hold of a man, Indrasen, over the entire village named Kale Bet, meaning black island. He is cruel and corrupt. The people on the island fear him, but are helpless before his injustice. Finally, they unite against him. The play suggests that even though evil seems to obscure the light, good people by joining hands can destroy it.

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The full play is marked by a mature style, and the language is evocative. The technique used in the play was new to Marathi stage. Toradmal has actively contributed to stage seminars, and a couple of his plays have been performed a thousand times.

Toradmal displays in his plays a wonderful sense of humour. His *Tarun turka mhatare arka* projected him as a prolific humorist. It is the story of an absent-minded professor, set in Bombay city, and is widely appreciated for its farcial elements. It is woven round the life of college students and the professor. Backed with fun, it became immediately popular, and has been translated into Hindi and Gujarati also.

In his plays Toradmal makes use of the theatrical techniques of Maharashtra's popular theatre as well as the serious stage. *Kale bet lal batti, Tarun turka mhatare arka, Zunja* and *Love birds* are his major plays which have clicked with the masses all along. His contribution to the Marathi theatre is quite substantial. He has directed twenty - five plays and acted in more than forty plays and films. He has also directed a TV serial, based on the plays of Acharya Atre.

Toradmal has also written his autobiography, *Tisari ghanta* which recalls his past life and presents his views on Marathi theatre in the style of a great Moghul, unfolding the panorama of life and striking the grand note of self-justification. It also describes in a forthright way the vanishing type of actor, dedicated, hard working, and upright. Toradmal's contribution to Marathi literature, is significant in terms of its popularity.

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Tosh (18th Century)

Tosh, born at Singaraur near Allahabad in 1734, was an eminent Hindi writer and poet.

Tosh belonged to Singaraur near Allahabad and was most probably born in 1734. His father's name was Chaturbhuj Shukla, who was a Saryauprin brahmin. Tosh is said to have written three books: *Suddanidhi*, *Nakha-shikha* and *Vijayshataka*, all in Brajbhasha.

Out of these, only *Sudhanidhi* is available which deals with rasa (sentiment) and its constituents, 'vibhava' (effects ensuant), 'vyabhicharibhava' (accessories) and 'sthayibhava'(basic emotion).

Though all the nine rasas have been treated in this treatise, yet *shringar*, the major rasa, has been discussed in much detail, with special emphasis on the various classifications of Nayaka and Nayika (i.e. amorous hero and heroine). The two main kinds of shringar rasa, 'sanyoga' (union) and 'viyoga' (separation) have been elaborated with minutiae.

Tosh's treatment of rasa is mainly based on such works of Sanskrit poetics as Rasa-manjari of Bhanu Misra and Sahitya darpana of Visvanath, belonging to the 13th and 14th centuries respectively.

In fact, Tosh's real contribution lies in his poetic fancy, rich imagery, and use of *alankaras (*figures of speech*)* in illustrating the above-mentioned varieties. His style is lucid and unaffected, making liberal use of metres like 'kavitta' and 'savaiya'.

His other two works, Nakh-*shikha* and *Vinay-shatak*, are also in the *Riti* tradition. Tosh has sometimes been confused with Toshnidhi; in fact they are two different poets.

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Toshnidhi (18th Century)

Toshnidhi, born in Kampila in the district of Farrukhabad in 1720, was an eminent Hindi poet.

Toshnidhi belonged to Kampila, district Farrukhabad in U.P. and was born about 1720. His father's name was Tarachand Awasthi. Some historians of literature have mixed him up with Tosh, another poet of Ritikal, but we must bear in mind that they were two distinct poets, each having his own claim to recognition.

Toshnidhi is known for three works: *Vyangya shatak, Rati manjari* and *Nakh-skikh. Vyangya shatak* is an amazing work of its kind. Some poets of Ritikal have written occasional pieces of satirical poetry in 'kavitta' and 'savaiya'; metres but no Riti poet, other than Toshnidhi, seems to have attempted an entire satirical work. If any poet invites comparison with Toshnidhi's satirical poetry, it is Beni Bandijan who wrote a few satirical poems.

There is nothing significant about *Nakh-shikh*, it is a conventional description of the physicial beauty of the heroine. The third book, *Rati manjari*, is a shringar-based work in the traditional pattern.

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Tribhuvan Premshankar I (1865 — 1923)

Tribhuvan Premshankar I, born in 1865, was an eminent Gujarati poet

Tribhuvan Premshankar (I) pseudonym 'Masta kavi' meaning a care-free, love poet. He was a close friend of the king-poet Kalapi, who not only sanctioned his yearly pension but persuaded the rulers of Rajkot and Bhavnagar to grant him pension so that the poet could concentrate on literary activities.

He has three collections of poems to his credit. *Vibhavari swapna* (Night dreams, 1894), *Swarup puspanjali* (Floral offerings of one's identity, 1901)and *Kalapino viraha* (Elegy on the death of *Kalapi*, 1913), *Vibhavari swapna* is a reflective love poem embodying the poet's conception of love through the medium of dreams. His vision of love embraces almost everything in the cosmos.

Swarup puspanjali is a collection of 108 devotional songs which bring out the poet's conception of the Absolute.

Kalapino virah is an elegy, expressing his poignant grief on the death of his friend, Kalapi. The work is acclaimed widely in Gujarati literature.

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Tribhuvan Premshankar (II) (1885 — 1975)

Tribhuvan Premshankar II, born in 1885, was an eminent Gujarati patriotic poet who wrote a tragic poem on Jallianwalabagh incident of 1919.

Tribhuvan Premshankar (II) was known for his patriotic poetry as well as children's poems. He was the first poet in Gujarati to write a tragic poem on Jallianwalabagh incident of 1919. The poet used the style of folk song for the poem 'Ratnabheno garbo'. It was published in Gandhiji's weekly *Navjivan* and got instant

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publicity. He has also described the beauty of the Saurashtra region, especially that of the Girforest.

In his nationalist poems he has eulogised the ancient glory of the land. His children's poems have been compiled in several volumes, such as *Be desh dito* (Two nationalist songs, 1928), *Navan gito*, Part I and II (New songs), *Gunjarav* (Humming). These poems show his remarkable understanding of child psychology. He knows what appeals to children and caters to their needs and tastes.

The rhythm of the poems is such as children can easily sing and enjoy them. He has written some satirical poems also. He was well-versed in Sanskrit and translated two of Kalidasa's works, *Meghdoot* and *Ritusanhar*, into Gujarati, retaining the beauty of the original.

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Tribikrama Bhanja (18th Century)

Tribikrama Bhanja, medieval Oriya poet, is known as the author of a romantic poem named *Kanakalata*. No other work, authentically written by him, has come to light so far. *Kanakalata* was first brought to light in 1894 by Govinda Ratha.

Tribikrama was the ruling chief of Ghumsar, a small feudatory state in the district of Ganjam. He ruled the state from 1773 to 1782. The poem *Kanaklata*, comprising twenty-nine cantos, is written on the model of *Kotibramahnda. Sundari of Upendra Bhanja*, the celebrated medieval Oriya poet. It deals with the romantic love of a prince and princess.

Their birth, marriage, separation and union have been elaborately described in the poem. The style is ornamental and is full of rhetorical devices, both pertaining to word and the meaning, and at places with pictoral poetry form or 'chitra kavya'. The poem is named after the heroine of the poem, 'Kanakalata' (golden creeper).

Following the rules of the Sanskrit poetics the poem begins with a prayer to Lord Vishnu followed by salutations to learned persons, love of literature and a word of caution for the readers against fault-finders and uncultured people.

Rasanjan is born to Sudarsan, king of Shrinagar, and grows up to be a handsome prince. On the other hand Kanakalata is born to Shivapriya, king of Bisalpuri, and attains marriageable age. To get a suitable groom for her an 'Abadhut' (a mendicant) was engaged, who went to the courts of different kings and displayed a beautiful portrait of Kanakalata.

This prince Rasanjan saw the portrait and wanted to marry her. The Abadhut presents him with a specially gifted parrot. The prince and the princes correspond through the parrot who finally brings about their union. The book is considered a good representative work of its time.

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Tripathi, Bakul Padmamanishankar (1928 —)

Bakul Padmamanishankar Tripathi, born in Nadiad in 1928, was an

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eminent Gujarati humorist folk writer.

Bakul Padmamanishankar Tripathi an eminent humorist, was born in Nadiad. He had higher education in Commerce and taught at H.L.College of Commerce, Ahmedabad, during the years 1953-88. He has been the advisory editor of *Gujarat samachar* (International edition) since 1983. He won the Kumar award in 1951.

Exposing the incongruities and absurdities of human behaviour and society, he exploits with a sense of humour the literary form of light essay. His first collection *Sacharachaaman* (1955)displays several modes of humour. *Somavarni savare* (1966) shows deep social awareness and responses towards contemporary events, adopting various devices such as diary, letter-writing, dialogue, etc. *Vaikunth nathi javun* (1983) is a collection of his creative essays which vibrate with personal reflections.

His reactions to educational problems are found in *Dronacharyanun sinhasan* (1985) marked by both mild and hard-hitting humour as the occasion demands. His latest essays compiled in *Govinde mandi gothadi* (1987) are characterised by freshness. *Lila*, a play written in 1974 and widely staged for over 50 times, adopts the style of Gujarati folk play for the treatment of current social and political source.

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Tripathi, Chintamani (17th Century)

Chintama Tripath, born at Tikavpur near Kanpur in 1609, was a famous Hindi poet.

Chintama Tripath was born about 1609 at Tikavpur, near Kanpur, and was the son of Ratnakar Tripathi. His younger brothers, Matiram and Bhushan, were also poets of renown. A Riti poet, Chintamani was a pioneer; Acharya Ramchandra Shukla, in fact, regarded him as the originator of Ritikal. He was well-versed in Sanskrit and had a full command of Brajbhasha as well.

He enjoyed the patronage of several rulers, including Bhonsla Raja Makrand Shah of Nagpur. Even Shahjahan rewarded him handsomely for his poetic gifts. He mainly followed the Rasa-dhvani school in his important works, *Kavya-viveka*, *Kavikul-kalpataru* and *Kavya prakash*. He belonged to the first group of Riti poets who followed Mammat.

Of Chintamani's works, the best known is *Kalpataru* (1650), regarded as a comprehensive treatment of poetry and its various aspects. His another work, *Ras-manjari*, deals with the erotic sentiment. His other works including *Chhand vichar*, an elaborate book on prosody, are preserved in the State Library of Datia. Another work, *Shringar-manjari*, is a translation of the Sanskrit book *Rasa-manjari*, though it has often been mixed up with his original works.

In this work the poet uses prose on the pattern of 'Karika vritti', but uses verse while giving illustrations and describing them. A profound scholar, his books covered the entire field of poetics dealing with different theories. With two pseudonyms Mani and Srimani, Chintamani attained great success as a poet. He wrote chaste language full of alliteration, with full command of Brajbhasha. On the whole, both as a poet and as an Acharya, he compares with Bhikharidas and Kulpati Mishra.

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Tripathi, Govardhanram Madhavram (1855 — 1907)

Govardhanram Madhavram Tripathi, born in 1855, is considered the greatest Gujarati novelist, a prose writer and a poet of considerable merit and a great social thinker.

Govardhanram Madhavram Tripathi is considered the greatest novelist of Gujarati. He was also a distinguished writer of Gujarati prose, a poet of considerable merit, and a great social thinker. No Gujarati writer before Govardhanram had perhaps such a realistic comprehension of the varied patterns of life in Gujarat which were slowly changing under the pressures of western learning.

The Indian scholar of the 19th century was as much moved by the upanishads, the *Bhagavadgita*, the acharyas, and classical poets like Kalidasa and Bhavabhuti, as by Shakespeare, Wordworth, Arnold and the political institutions of the west. Govardhanram's *Saraswatichandra* vividly reflects the tensions extremely tragic in the case of the heroine Kumud and implicit in the confluence of varied cultural streams.

The novel depicts the social and political hopes and distress of the age and interprets life as it was. It is an achievement of Govardhanram as an artist that his numerous characters in the novel live and move as individuals within typical social groups and situations, and the narrative of multiple relations unfolds to the reader a splendid vision of new India.

The life of Saraswatichandra and Kumud, the central characters of the novel, is sad but glorious. It is essentially an offering of devotion unto Mother India, the spirituality she stands for. Saraswatichandra, vivid and well-chiselled as a character, symbolises the awakening released by university men marked by a sense of revivalism and reform, wonder and insight, wider identifications and deeper sympathies.

Kumud stands for beauty, love, feminine tenderness and dedication. Spiritual experience saves both from utter misery and frustration, and lends their life a glow of self-fulfilment in pure love and service.

Basically realistic in the selection of subject and its treatment, Govardhanram discovers within realistic patterns ideals and principles of growth: his idealistic vision is an imaginative construction of the socio-ethical principle implicit in the world of his immediate observation. The novel's form has a multiple design, but its unity and harmony are achieved through perception of ideals to which the actualities of life inevitably point.

The novel is, indeed, a masterpiece of art with many facets, and has a linear harmony and vertical fusion. It represents a grasp of the social and ideological conflicts of the whole century and their possible resolution. It is not only a record of the times, but a prose epic of three generations from 1820-1900.

The distinctive quality of genius apart, it is not difficult to see Govardhanram's literary achievement in relation to his upbringing and education. Born in a Nagar brahmin family at Nadiad, he had the heritage, although somewhat narrow, of piety, uprightness, love of learning, and aesthetic sensibility.

Father, a banker in Bombay and uncle, who deeply influenced his character, a 'Diwan-maker' for the Kathiawar of those days - there were, indeed, converging lines and extensions of intellectual and emotional life and social activities. This explains the varied and conflicting influences on Govardhanram's character and outlook. He was educated at Nadiad and Bombay.

His father practically lost his first wife. Those years of sorrow and privation were the formative years of his literary career. He worked as secretary to the Diwan of Bhavnagar for

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about four years. All that he experienced and saw, his personal knowledge and sensitive reactions all went into *Saraswatichandra* and made it a panorama of the various facets of Gujarati life.

All other literary works of Govardhanram are in a minor key, except for *Saksara jeevan*. He had the impulse, ardour and vision of a poet, and the gift of narration. But his poetry generally lacks craftsmanship and lucidity. His metrical experiments proved inadequate. *Snehamudra*, an elegiac poem on the death of his first wife Hari Laxmi in 1874, is somewhat clumsy and exotic in design. It is a bold expression of his philosophy of love. The poem, however, suffers in its appeal on account of its abstract thought and severity of style.

Sakshara jeevan is a discursive treatise on the 'dharma' and character of the men of letters of different grades of ability and disposition. The work, though unfinished, is a masterpiece of analytic social thought in Gujarati. The intellectual, according to Govardhanram, may have his world of fancy, but as an observer, he should examine the relation of facts of life with social norms and aims. His classification of such social critic is original, stimulating and relevant even today.

Among Govardhanram's miscellaneous writings in Gujarati and English must be mentioned his critical essays and literary surveys, his notes and papers on religion, Vedanta and law, his short biographies and his scrap books. *The Scrap Books* and *The Classical Poets* are in English, the former being his diary and occasional reflections. *The Scrapo Book* helps us understand Govardhanram better, but it lacks literary charm.

In literary criticism and assessment, however, he established new standards of biographical writing and criticism by relating literature to contemporary background. His writings on Navalram, Dayaram and his own daughter, Lilavati, are commendable monograps marked by warm appreciated and deep insights. Though this is not high prose as we have in his *magnum opus*, it may be regarded as standard prose of persuasion, easy in diction and elegant in style.

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Tripathi, Krushna Chandra (1911 —)

Krushna Chandra Tripathi, born at Bhimapur in Puri district in 1911, was an eminent Oriya Poet.

Krushna Chandra Tripathi known as 'Paika kabi', was born at Bhimapur, Puri. After passing Matriculation, he started his career as a school teacher, and subsequently did B.A. and B.Ed. as a private candidate. Being away from the sophisticated life of the city, he was absorbed in rural atmosphere. His first poem, 'Maa prati' (To Mother, 1928) drew the attention of Laxminarayan Sahu, the then Editor of *Sahakar*, a leading literary journal of the day, and the poem was published in it.

His first collection of poem, *Dipti* (Brightness, 1935) in spite of its immature thought and feeling, indicates the potentialities of the young poet. *Ahuti* (Offering, 1935) a collection of patriotic ballads based on the heroice deeds of the Paikas, the traditional warrior class of Orissa, made him famous as a poet.

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His *Agni shankha* (Fire conch 1956) is instilled with revolutionary ardour. In other collections, like *Dig-balaya* (Horizon,1963), *Atmalipi* (Autobiography), *Rupayana* (The delineation), *matidipa* (Eastern lamp, 1956), *Utsa* (The source), *Sanketa* (The signal), *Sadhakara swapna* (The dream of a sadhaka) and *Bela o bichi* (Sea-shore and wave), the poet reveals the pathos and sorrow of rural life.

Unlike many of his contemporaries, he depicts ethereal picture of rural Orissa with all its positive and negative aspects. His poems are very often set against the beautiful landscape of the country side. The poet, however, is always conscious of the day-to-day problems and happenings in society and the country as a whole. In the collection of poems such as *Rupayana, Matidipa, Dig-balaya* and utsa, the poet is out and out a humanist in temperament. Musa hadi, the scavenger, Neta, the villager in 'Garibakutira' of Matidipa bring out his sympathy with the suffering people.

Though the poet is a traditionalist in his attitude and technique, at times he tries to write in verse libre. *Atmalipi* is a collection of sonnets which follows the sonnet tradition of Madhusudhan Rao. He has also written a number of odes, elegies and ballads. His ballads are based on local myth, historical events and heroic deeds of traditional heroes.

His language is simple and clear, and he desists from experiments in technique, style and new poetic diction. He very often speaks of the sorrows and sufferings of the country folk and political developments in the country. He does not believe in any 'ism' except humanism and follows his own poetic instincts.

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Tripathi, Mansukhram (1840 — 1907)

Mansukhram Tripathi, born at Nadiad in 1840, was an eminent Gujarati essayist, biographer, translator and thinker.

Mansukhram Tripathi essayist, biographer, translator and thinker, was born at Nadiad, and had his primary education there. He received his secondary and college education at Ahmedabad. While at college, he had reservation about the reformist movement which he thought was harmful to religion. He had set views and was out for revival of the religious glory of ancient India. Accordingly, with like minded people, he started Dharasabha in 1870, and became the editor of *Dharma prakash* (Light of religion).

When he joined the Association his collection of essays, *Ashtodaya*, was published. The essays are descriptive, narrative, and reflective. The language is highly loaded, since he wanted to use only the words of Sanskrit origin. He wrote two biographies, *Sugna Gokulji Jhala jivancharita* (Biography of Forbes, 1864). and *Forbes-jivancharita* (Biography of Forbes, 1864).

The former gives an account of a Vedantist, and therefore, it devotes an exclusive chapter on Shankaracharya. The later is a biography of James Forbes, an Englishman, who contributed extensively to the enrichment of Gujarati literature. Both the biographies are well-planned, giving fullest details about the two persons.

He played a pivotal note in the formation of the Forbes Gujarati Sabha at Bombay in memory of Forbes. In collaboration with Ranchhodbhai Udayram, he wrote *Shakespeare katha samaj* which presents in an abridged form the plots of Shakespeare's dramas.

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Tripathi, Ramnaresh (1889 — 1962)

Ramnaresh Tripathi, born at Koiripur in Jaunpur district in 1889, was an eminent Hindi litterateur of versatile genius.

Ramnaresh Tripathi a litterateur of versatile genius, was born at Koiripur in Jaunpur district. His formal education did not go beyond class IX, but he cultivated an interest in poetic compositions and was inspired by the Headmaster of the school who used to write poems in Brajbhasha. It was the monthly *Saraswati*, edited by Mahavirprasad Dwivedi, which encouraged him to write in Khariboli.

Ramnaresh tripathi is mostly known for his three long narrative poems *Milan*, *Pathik* and *Swapna*. All the three are based on imaginary love tales, and the love between the hero and the heroine in them is lofty. Through these poems the poet exhorts young men and women to sacrifice their personal happiness and comforts for the sake of the motherland. The heroes of these poems are ordinary men from the middle class of society.

The hero of *Pathik* rises against the government, struggles for the freedom of the country, and ultimately sacrifices himself and his family for the cause of the people. In *Swapna* too, the poet narrates the story of a sensitive young man who ultimately reconciles the claims of the self with the claims of the well-being of the people, realises his responsibility and works whole heartedly for the cause of the people. While the end of the *Pathik* is tragic, Swapna ends on a note of optimism.

Both these works are instinct with the spirit of patriotism and inspire the readers to fight against forces responsible for the decay in society. Thus these long narrative poems, though based on romantic themes, are realistic in tone. With their idealistic philosophy and sublime love, they urge the readers to sacrifice and suffer for the sake of the country. His fourth poetic work *Manasi* is a collection of poems dealing with nature, patriotic feeling, and moral teachings.

Tripathi, like Makhanlal Chaturvedi and Navin, took active part in the struggle against the British rule, and was therefore not devoted exclusively to the pursuit of poetry. Influenced by the upsurge of nationalist movement, he imbibed and expressed in his works the spirit of idealism and service of the country. Therefore, his works have sincerity of feeling.

Tripathi's attitude to nature is also different from that of the medieval poets. To him nature has an independent entity, and his descriptions of her beauty have something of the charm of chayavad poetry.

Besides being a poet, Tripathi contributed handsomely to the enrichment of Hindi literature as whole. He collected and edited folk-songs, and compiled Urdu Bengali and Sanskrit poems in *Kavita kaumudi* (eighgt volumes). His mythological drama Subhadra, his biographical sketch of Gandhi, his critical estimate of Tulsi (*Tulsi aur unki kavita*), his article, 'Hindi Hindustani' and his lexicon *Hindi shabda kalpadrun* show the various facets of his literary activities.

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Tripathi, Suryakant (Nirala) (1896 — 1961)

Surya Kant Tripathi (Nirala), born in the district of Midnapur in 1896, was a great Hindi poet, fiction writer and editor.

The great poet, Surya Kant Tripathi (popularly known as 'Nirala'), was born in 1896, on Basant Panchami in Mahishadal State, district Midnapur in Bengal, though his parent's home was the village of Gadha Kola, district Unnao in Uttar Pradesh. His father, Pandit Ram Sahai Tripathi, was a great favourite of the Raja Sahib; that is why his only child was brought up in an environment of luxury and prosperity.

He was given all comforts and facilities of school education. The famous Bengali writer Haripada Ghoshal was his English teacher. Though a student of Bengali, Nirala took an interest in Sanskrit from the very beginning. He learnt Hindi after his marriage due to his wife's influence.

Nirala was a many-sided genius. His original bent of mind was towards scholarship, teaching and learning. His natural intelligence and acquired knowledge made him a great authority on various languages—Bengali, English, Sanskrit, Hindi and Baiswara—though his school education finished after class IX. After enormous hardships, self-effort and zeal, he struggled to distinguish himself in the literary field until eventually he came to be reckoned amongst the foremost poets of his time.

He set, no doubt, a new trend when the spell of Romanticism and Mysticism held undisputed sway in Hindi poetry. Infusing life in a heavy and unreal atmosphere, he broke away from all traditions and set a new style of poetry. Due to his peculiar style, i.e., revolutionary change in language, metre and stanza, he was called 'Nirala'.

His work is most original and spontaneous. A fresh and rustic realism runs through it. His short poems are written in varying moods—grave, mocking, sad, cynical, sentimental, bold, passionate, not without an element of fantasy, but very classical, much warmer in thought, richer in imagery. The note and the choice of words show the writer's supreme art.

There is frequently a strangeness, but also a loftiness in his writings; his thoughts and images are magnified. While following others to a certain extent he has originality in his subjects, even grace and fancy in his conceptions. Especially are his allegories remarkable, which touch the heart and the mind.

A mystic and a deep observer of Nature, he has enriched his poetry with natural scenes. The idea of a floating cloud or a stream or a waterfall induces him to paint it in detail; that of a bud to describe its successive minute phases. 'Juhi Ki Kali', his first poem and other poems like 'Shefalika', 'Sharad Purnima Ki Bidai', 'Sandhya Sundari', 'Yamini Jagi', etc., thrill with a personal and vibratingly emotional note.

Sometime a touching picture of an Indian widow inspires him to tell her pathetic story and sometimes a beggar or a woman breaking stones at the roadside tinges his heart with sadness and remorse. He never bothered about political, social or economic problems, but there was a deep national consciousness in him, as shown in his poems, such as 'Ram Ki Shakti Puja', 'Shivaji Ka Patra' and 'Chandi'.

He was proud of our ancient culture and tradition. A believer in Vedanta, he describes with intensity of feeling his philosophy in 'Tum O Mai', sublimating his experience through a pure spiritualism. Though a mystic and a deep thinker, he was a keen observer of the concrete aspects of existence and could recreate them through his imagination.

His poetry breathes a sympathy and aims more at acquiring a spontaneous vigour and a

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perfect frankness. Its quiet effusion is full of a tender pity, revolutionary of course at times, but never bereft of humanism. The interest lies in its variety of moods, its transition from the lofty to the homely.

He was very much influenced by Sri Ramakrishna Paramahansa and Swami Vivekananda and in the literary field by Michael Madhusudan Dutt and Rabindranth Tagore. He was so much attached to 'Gitanjali' that he learnt it by heart. When he was appearing in the nineth class examination he quoted 'Gitanjali' instead of answering questions. Consequently he failed and his school career also finished with this incident.

Handsome, tall and graceful, he was of such a liberal nature that many a time he distributed his own clothes among the poor when he himself did not have enough of them. Once he threw his only blanket upon the little kittens when he saw them shuddering in the cold. The gift of penetration gave him superiority of a kind, though various ups and downs created a psychological nervous duality in his character.

A simple soul, but sometimes indisciplined, with an element of suffering pride but with unflinching sincerity, at times sprightly but rather, moderate but having an obscure tension, ironical but with the fever of painful passion, strong and forcible, Nirala had sterling qualities as well as weaknesses. He was broad-minded and free from prejudice, but still had a mental incompatibility.

The reason was that his mother died when he was a child; that was the first blow. In his young age his wife died. He married again, but he was soon deprived of her also when he was only twenty. The worst blow was the death of his only beloved daughter, Saroj, in 1935. He expressed his deep affection and sorrow in 'Saroj Smriti', an elegy in Hindi. Due to these successive bereavements and financial hardship he became a lonely spirit, pensive and sad and in secret mental conflict.

A tremulous pain and the malice of a detached clear-sightedness drove him at last to insanity. Curbed as his ambitions were, his expression yet sought an outlet by indirect channels and he wrote occasionally.

Nirala wrote profusely. His poetry-books are: 'Anamika', 'Parimal', 'Geetika', 'Tulsidas', 'Kukurmutta' (Satire), 'Anima, 'Bela', 'Naye Patte', etc. His novels include: 'Apsara', 'Alka', 'Nirupama', 'Prabhaati', 'Kale Karname', 'Chameli', etc. Among his short-story collections may be mentioned: 'Sakhi', 'Lily', 'Chaturi Chamar', 'Schoor Ki Bibi'.

Among his prose works are: 'Kullibhat' and 'Bllesur Bakriha'. His works of criticism are: 'Ravindra Kavita Kanan' and his essays in 'Prabandha Padma' and 'Prabandha Pratibha'. There was one drama 'Usha' and some books written in verse form also—'Devi Chaudhurani', 'Anand Math', 'Durgesh Nandini', 'Yugalanguriya' and 'Tulsi Ramayana'.

He edited several magazines: the *Samanvaya*, the *Matwala* and the *Sudha*. He also brought out a magazine, the *Kala*, from Lucknow. This many-sided performance of Nirala not only shows his mental strength, but also the diversity of his imagination. He undoubtedly stands foremost among the poets of his age.

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Tripathi, Upendra (1903 —)

Upendra Tripathi, born at Muraripur in Cuttack district in 1903, is an eminent Oriya writer, poet and journalist.

Upendra Tripathi was born at Muraripur in Cuttack district. He is an eminent writer of children's literature in Oriya, and had studied at Training school, Cuttack. In 1924, appeared his first poem in the monthly *Sahakara*, and subsequently more poems were published in the famour *Oriya* journals such as *Mukura, Sahakara, baba Bharata, Panchamrita, jahnamamu, Chaturanga, Dagara, Mo Desha, Sisu sampada* and *Minabazara*. In 1954-55, his *Ghanti ghagudi* (Jingling anklets) received an award from the Government of India.

His other collection of short stories are *Shishu Sankhali* (Children's treasury), *Bhagini go* (O my sister), *Dindima* (Drum), *Bhisana sadajantra* (Awful intrigue), *Hasachangudi* (The basket of laughter) and *Kashi kakudi* (Green cucumber). *Gandhi koili* is a biography of Gandhiji in the form of an address to the bird cuckoo, following the tradition of the Koili songs of Orissa.

He has also written a large number of works which await publication. A pre-eminent juvenile litterateur and a successful teacher, he now leads a quiet, retired life.

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Trivedi, Harbhai (1891 — ?)

Harbhai Trivedi, born at Vartej in Saurashtra in 1891, was an eminent revolutionary thinker and educationist.

Harbhai Trivedi was born on 14 November 1891 in a higher middle-class Modh Brahmin family of Vartej in Saurashtra, Gujarat. His father, Durlabhji Rugnath Trivedi, was a *Karbhari* (Administrator) of a petty landlord. He received his elementary education from his mother Jeevkorba and then entered the Alfred High School and Shamaldas College, Bhavnagar, graduating in 1915.

He then passed his first L.L.B. from the Government College of Law at Bombay, but then gave up the studies to join Nanabhai Bhatt and Gijubhai Badheka in running a centre for national education at Dakshinamurti, Bhavnagar. He married Santokben in 1910 and has two sons and four daughters. As a young boy, he was attracted by the radical ideas of Tilak and Savarkar, but later came under Gandhiji's influence and was involved in the work of Khadi and Harijan uplift.

Apart from occasionally participating in the Salt Satyagraha or running a clandestine radio transmitter during the non-cooperation days, his main field of activity has been education. For twenty-nine years he was associated with Dakshinamurti work, which has produced brave freedom fighters as well as leaders in different walks of life in Gujarat.

He played a significant role in affiliating Dakshinamurti with the Gujarat Vidyapitha, Ahmedabad, the biggest centre of national education started by Gandhiji in Gujarat. Appointed as a teacher in 1916 in Vinaymandir, Dakshinamurti, he became its Principal in 1920 and held that position till he left it to start a new institution of his own called *Gharshala* or Home School in 1939.

All this time, Dakshinamurti became a progressive institution, experimenting with new concepts of education, emphasising the importance of hostel life in student days and throwing its doors open to the Harijans. Harbhai

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went to Burma twice (1924 and 1928) to collect funds for the institution and returned via China, Thailand, Indonesia, Singapore and Ceylon.

Since 1929, though Gharshala has grown under his intensive care, Harbhai has been connected with some twenty-two educational institutions in Gujarat and Bombay, in different capacities. He also served on various Government committees of the old States of Saurashtra and Bombay.

In 1937, he represented India at the International Education Conference at Tokyo, Japan, and in 1944 was the President of Child Education and Secondary Education Section at the All India Education Conference. From 1958 to 1964, he was on the S.S.C. Board of Bombay State and later of Gujarat. He was also a member of the Vidhan Saha, Bombay.

In 1963-64, he was a member of the Saurashtra and Dakshin Gujarat Universities Committees. He edits two leading Gujarati monthlies, namely the *Nutan Shikshan* and the *Gharshala* and has been the author of twenty-three educational books in Gujarati, of which 'Shikshanman Manas-shastranum Sthan', 'Dalton Yojana' and 'Angreji Bhashanun Shikshan' have been noteworthy.

Harbhai leads a simple, frugal life and is a voracious reader. He holds almost revolutionary views in matters of social reform and religion. A believer in Basic Education, he recognises the need for the study of psychology and imparting sex-education. He also believes in Swadeshi and a rightful place for cottage industries in the country's economy and feels that capitalism in India is largely an outcome of British exploitation.

Harbhai never agreed with the system of education introduced by the British, which was not based on high human values. He was in favour of educating the whole child who can be groomed to serve the motherland in any eventuality.

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Trivedi, Kamalashankar Pranshankar (1857— 1925)

Kamalashankar Pranshankar Trivedi, born at Surat in 1857, was an eminent Gujarati educationist, grammarian and scholar.

Kamalashankar Pranshankar Trivedi educationist, grammarian and scholar, was born at Surat. He obtained a B.A. degree with Economics and History as his main subjects in 1878 and joined the education department of the then Bombay presidency, and worked at many schools as teacher.

Subsequently, he was promoted to the post of Professor of Sanskrit and worked in some of the prestigious colleges of the day, such as Elphinstone College, Bombay, Deccan College, Pune, and Shamaldas college, Bhavnagar. In 1897, he became a Fellow of the Bombay University, and in 1902 Principal of Premchand Raichand Training College, Ahmedabad.

Kamalashankar's major contributions were his books on Gujarati grammar. *Laghu vyakarana* (1916), *Madhya vyakarana* (1917) and *Brihatvyakarana* (1919)are his three graded books of Gujarati grammar. Perhaps, the patterns of Sanskrit grammar weighed heavily on Trivedi, and hence he could not identify the patterns peculiar to the Gujarati language, yet his *Brihad vyakarana* was for many decades the standard grammar of Gujarati.

Kamalashankar also wrote a history of England, *Englandano tunko itihas* (1887), a book on the fundamentals of educations,

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Sikshanasastranam mulatatva (1913), and a book on Sanskrit poetics, *Kavyasahityamimamsa* reminiscencs was published posthumously in 1933.

He also edited and translated some Sanskrit works, such as *Sankarabhashya* (1907), *Bhattikavya* (1898), *Rekhaganita* (1901-1902), *Ekavati* (1908), *Prataparudviya* (1878), *Shabdhashyachandrika* (1916), *Prakriyakaumudi* and *Vaiykaranabhushana.*

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Trivedi, R.S. (1864 — 1919)

R.S. Trivedi, born in 1864, was one of the most eminent Bengali prose writers and Sanskrit scholars.

R.S. Trivedi son of Govindasundar and Chandrakamini Debi, was one of the most eminent makers of Bengali prose, a profound scholar in Sanskrit and a great success in writing scientific and philosophical works in a very popular way. He was a man of knowledge and wisdom and came of a highly educated and cultured family.

He passed his school leaving examination in the first class, obtaining the first position, and retained the same position when graduating in science in 1836 from the University of Calcutta. The same year his first article in Bengali was published in literary journal, *Navajiban.*

He took his M.Sc. in Chemistry in 1887 securing the same position in the University and obtained the Premchand Raychand Ripon College Calcutta, in 1892, and rose to be its principal in 1903. He formed as study circle and read a series of papers on science and philosophy which were later published in book form as *Jagatkatha.*

As an educationist, Ramendrasundar believed in balancing the Eastern and Western methods of education for India. All his thoughtful writings appeared in the leading journals of those days, including *Bharat*, *Navajiban*, *Banga darshan* and *Sandhya.* Ramendrasundar's writings are marked by simplicity of expression as he had the capability of making a difficult thing easily understandable.

Thus he developed a rare command of style which was full of lyrical thinking and clarity of expression. He wrote on philosophy, science, religion, history, social problems, language and biography, and each such writing is fresh and thought provoking. This vastly learned man had equally successfully taken up a branch of Bengali literature for children. He wrote the longest self-explanatory preface to the collection of nursery rhymes by Jogendranath Sarkar in 1899.

He had written some popular scientific essays for children also which were published in juvenile magazines like *Mukul* and *Sakha o sathi* from 1895 to 1898. He was always in favour of instruction through the bengali medium. Rabindranath was, for all such reason, very fond of him. On behalf of the Bangiya Sahitya parishad Ramendrasundar wrote the welcome address to felicitate Rabindranath on the 50th birth anniversary of the poet. Tagore also paid warm tributes to Ramendrasundar to mark the latter's 50th birth anniversary.

Ramendrasundar was felicitated by Haraprasad Sastri, a stalwari in the socio-literary field in Bengal. Ramendrasundar's long association with the Bangiya Sahitya parishad was a great boon to the society. He was honoured by many institutions, social and

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literary organisations which included the civic reception at the town hall in 1913 and his presidentship of the science section of the All Indian Bengali literary Congress. His writing include; *Prakriti* (1896), *Pundarkulakirtipanjika* (1900), *Jijnasa* (1904), *Bangalir bratakatha* (1906), *Aitareya brahman* (1911), *Maya-pur i* (1911), *Charit katha* (1913), *Bichitra prasanga* (1911), *Bichitra jagat, Yagna katha* (1920), *Nana katha* (1924), *Jagat katha* (1926).

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Trivedi, Ramendra Sunder (1864 — 1919)

Ramendra Sundar Trivedi, born at Jemo village in Murshidabad district in 1864, was a prominent nationalist, a writer, a philosopher and an educationist.

Ramendra Sundar Trivedi was born in a Brahmin *zamindar* family in Jemo village in Murshidabad district on 20 August 1864 and died on 6 June 1919. His father, Gobinda Sundar Trivedi (d.1881), was interested in Physics, Chemistry, Astrology, Mathematics and Bengali literature and infused his love for knowledge and his country into his son. Nothing much is known about Trivedi's mother Chandra Kamini Devi (d.1918).

His early education was in the village Pathsala of Annada Prasad Majumdar. In 1870, he was admitted to a minor school. Six years later (1876) he joined the Kandi School and passed the Entrance examination in 1881. In 1883, he passed the First Arts examination from the Presidency College.

In 1886, he graduated from the same College, with Honours in Science. Next year (1887), he took his M.A. degree in Physics and Chemistry. He won the Premchand Roychand Scholarship in 1888. He then took admission in the Law College but did not complete his studies. On 6 May 1888, he married Indu Mati Devi, daughter of Narendra Narayan Roy.

In 1892, Trivedi joined the Ripon College as a Lecturer in Physics and Chemistry. It is said that he used to teach in Bengali without the help of higher Mathematics. In 1903, Trivedi became the Principal of the College and was in office till his death in 1919. He was a member of the Senate of the Calcutta University from 1894 to 1919.

From 1899 to 1905 he was a member of various Boards of Study. He was awarded the title of 'Vidyasagar' by the Pundits of Benares. Although he was a student of Science, Trivedi was interested in Hindu scriptures, philosophy, Bengali literature and Western literature.

Trivedi, a man of quiet nature, was liberal in his views and free from any kind of parochialism. He was intimate with almost all the eminent men of his time.

Trivedi was an educationist and worked for the improvement of the educational system in the country (1892-1919). He was in favour of Western education but, at the same time, pointed out its defects, and worked hard to popularise Science and to teach in Bengali.

According to Trivedi, the purpose of education was to produce a whole man who would be respectful, self-confident, nationalistic and liberal. He appealed times without number for the introduction of free primary education.

In his political opinions, Trivedi was a down right nationalist and wanted complete

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freedom. He strongly believed in economic independence and advocated the revival of cottage industry as a definite step towards that goal. During the Bengal partition movement. Trivedi worked untiringly to restore self-confidence among the public and to inspire them to fight for independence.

A prolific writer and an active member of the Bangiya Sahitya Parishad since 1894, Trivedi worked hard for the improvement of the Parishad as a centre of literary and academic activity.

Trivedi was held in great esteem by his countrymen as a nationalist, a writer, a philosopher and an educationist.

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Ratilal Mohanlal Trivedi, born in 1894, was a great Gujarati scholar, poet, biographer and writer of some standing.

Ratilal Mohanlal Trivedi was a scholar and writer of some standing. Apart from writing on Sanskrit poetics, he wrote reflective essays, a biography and a travelogue. He also researched on the universities of ancient India, and wrote on the poetic vision of saga Valmiki.

His *Hindanan vidyapitho (*1932) gives a detailed account of the universities of ancient India, the courses of study, the syllabi, the method of teaching, etc. it is the first book of its kind in Guajarti. *Valmikinun arsh darshan* (1934), quoting copiously from the Ramayana, depicts how Valmiki, the author of the Ramayana, could see beyond his time.

Smriti ane darshan (1938) is a book containing essays on different systems of Indian philosophy and eminent literary works in Sanskrit. *Pravasnan sansmarno*(1942) is a travelogue which gives a picturesque account of the various places visited by him. Acharya *Anandshankar Dhruv* is a biography of the great Sanskrit scholar. Anandshankar Dhruv, who was his Guru and Vice-chancellor of Banaras Hindu University.

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Trivedi, Uttamlal Keshavlal (1872 — 1923)

Uttamlal Keshavlal Trivedi, born at Ahmedabad in 1872, was a versatile Gujarati critic and thinker.

Uttamlal Keshavlal Trivedi was a versatile critic and thinker of the period known as the 'pandit Yug'. He was born at Ahmedabad. He did his B.A in 1891 from Gujarat College, Ahmedabad, and thereafter took a degree in

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Law. He started his legal practice at Rajkot. In 1904, he moved to Bombay as a lawyer. After sometime he ventured into business and incurred financial losses.

In Bombay, he was associated with a number of institutions like 'Kelavani Parishad', 'Sahitya Parishad' and 'Nagar Mandal'. He worked as Secretary of Forbes Sabha for sometime. In public life Uttamlal enjoyed a high position, and used to write articles on current political problems.

His articles were mainly published in *Vasant* and *Samalochak* and he worked as an editor of the latter for sometime. He also contributed articles to periodicals like *Parsi ane pramitra, sanj vartaman*, and *Hindustan*. He also wrote articles in *Indian Review* and was editor of *Daily Mail* for sometime in 1919.

He was in close association with men of letters like Govardhanram, Anandshnkar, Narsinhrao and Keshav Harshad Dhruv. Among these writers his association with Govardhanram was intimate and of almost a unique character. What Boswell was to Johnson, he was to Govardhanram. His criticism of Govardharam's epic-novel *Saraswatichandra* is remarkable in its own way.

He wrote a series of articles on *Saraswatichandra and the web of our family-life*, trying to analyses and evaluate *Saraswatichandra* from the points of view of theme, plot-construction and characterisation in the context of contemporary life. *Saraswatichandra* is a classic which attracts constant revaluation at the hands of the new generation of critics. The contribution of Uttamlal Trivedi, however, never loses its relevance for its intrinsic worth.

Another remarkable service to literature is his translation of a treatise *Gitarahasya* by Lokmanya Tilak. He came into close contact with Lokmanya Tilak and translated his monumental work into Gujarati.

Though Uttamlal wrote mainly in Gujarati, he was quite at home with English also. His articles 'G.M.Tripathi: A Hindu Idealist', 'A historical survey of national India politics' and 'Constitutional theory of Hindu law' are noteworthy.

Besides Govardhanram he wrote on the public life of Narmadashankar and the literary life of Manilal Nabhubhai Dvivedi. He also wrote on Gujarati theatre, primary education, Indian economy, etc. As a writer he has clarity of thought and some original points to make in a style lucid and elegant. Uttamlal tends at times to be over-elaborate at the cost of brevity.

As a result, his articles are full of quotations from various writers. These show his insistence on thoroughness, and his tendency to document his facts with supporting evidence. Uttamlal's writings are marked by maturity of thought, grasp of subject-matter, play of wit at times, and a certain directness of statement. His contribution is considered significant among the prose-writers of his age.

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Trivedi, Vishnuprasad Ranchhodlal (1899 —)

Vishnuprasad Ranchhodlal, born at Umreth in 1899, is an eminent Gujarati writer and poet.

Vishnuprasad Ranchhodlal literary Trivedi critic, was born at Umreth. He began his career as a teacher of English and later of Gujarati. Great Gujarati writers like

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Govardhanram and Anandshankar Dhruva and Western critics like Coleridge and Matthew Arnold influenced his attitude toward literature. He was president of Narmad Sahitya Sabha and Chunnilal Gandhi Vidya Bhavan, a research institute at Surat. Linguistics, poetics and philosophy were his favourite subjects.

In the beginning of his career as a writer, he wrote some creative prose pieces under the pen-name of 'rerit'. His other writings have been in the form of literary criticism. Among his works are: *Vivechana* (1939), 1939 *na Gujarati vangmayani sameeksha* (1939), *Parishilan* (1949) which brought him the Narmad Gold Medal (1954), *Akhageet* (1957), Govardhanram: chintak ane *sarjak* (1962), Sahitya *sansparsh* (1979) and *Drumaparna* (1982).

Vishnuprasad began writing literary criticism under the influence of western literature, but his aim was to discover the aesthetic content in Gujarati literature. With that aim in view, he made a detailed study of the writings of eminent writers and poets like *Akho*, Narmad, Govardhanram, Manilal Nabhubhai *Dwivedi*, *Balwantrai Thakor*, *Umashankar* Joshi, etc.

His evaluations are controversial but noteworthy. His treatment of inter relationship between different components of literature and aesthetic enjoyment is thought-provoking. A certain sensitivity, refined literary taste and objectivity of approach characterise his literary criticism. In view of his contributions to literary criticism, he was awarded the Ranjitram Gold Medal of 1944. His *Upayana* (1961), a collection of critical articles, received the Sahitya Akademi Award for the year 1962.

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Triveni (1928 — 1963)

Triveni, born in 1928, was an eminent Kannada novelist and short-story writer.

Triveni is the pseudonym of Anusuya, Kannada novelist and short-story writer. A graduate of Mysore University, she married S.N.Shankar, a lecturer in English, and died ten days after giving birth to her first child.

Triveni won phenomenal popularity. In fact, she started a trend, and for a while women writers enjoyed unprecednted acclaim.

Triveni's novels fall into two categories—those with a psychological slant, and others of miscellaneous nature. She made an academic study of psychology, particularly of the areas relevant to her subject, and endeavoured to incorporate the fruits of her study in the novels. This study in itself was fascinating and appealed to a large readership.

Sometimes she did not succeed in assimilating the academic psychological knowledge into the novel. But when she did succeed, as in *Bekkina kannu* (1954) and *Sharapanjara*, she produced a work in which academic knowledge is blended with compassion and interest in human behaviour. The novel becomes a first rate work of literature.

She can then create characters which are not just examples or case studies but human beings with flesh and blood. *Sharapanjara* is the story of a woman who returns from a mental asylum, fully cured, only to go back because of the inability of those around her to accept her. In her other novels, Triveni generally depicts the yearning of women for affection, understanding, motherhood, and a congenial home.

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She voiced the hunger and enshrined the values of the middle class and that account to some extent for the avidity with which her novels were accepted. One of her last novels, *Hannele chiguridaga* showed the possibility of her development in a new direction. It displays an interest in human nature and a willingness to understand without judging, rare in Kannada fiction.

A number of her novels have been filmed, and *Sharapanjara* was an outstanding success.

Triveni entered the world of literature as a writer of short-stories, and she brought out three collections. Some of her stories rank among the best in Kannada.

Her other works include—Short stories: *Hendathiya hesaru* (1958), *Eradu manassu* (1960), *Samasyeya magu* (1961), *Novels: Hoovu hannu, Apaswara, Sothu geddavalu, Keelu gombe, Modala hejje, Hridya hridaya gee-tha, Apajaya, Kankana, Mukti, Belli moda, Avala mane, Tavare kola, Vasantagana, Kashi yatre, Banu Belagithu, Muchida bagilu, Doorada betta, Avala Magalu* (incomplete at the time of her death but completed by her daughter, M.C.Padma).

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Trivikrama (13th Century)

Trivikrama is an eminent figure among Prakrit grammarians and Digambar Jain scholars.

Trivikrama is an eminent figure among Prakrit grammarians. He was a South Indian and a follower of Digambar Jainism. P.L.Vaidya holds the view that Trivikrama lived during the later half of the 13 century. He belongs to the western school of Prakrit grammarians.

He wrote his Prakrit grammar mainly to reveal the differences between the Sanskrit and Prakrit languages. He strongly follows the method of Hemchandra as used in *Prakrit sabdanushasana*, but he confined his treatment of grammar to the standard Prakrit and its dialects. He evolved his own framework and terminology. The work prakrit sabdanushasana is divided into three adhyayas, and each adhyaya consists of four padas. The 'Sutrapatha' of *Trivikrama* contains 1036 sutras, divided into twelves padas.

Although outwardly his model appears to be similar to that of Hemchandra's *Siddha-Hema-sabdanushasana*, his treatment of 'deshi' words has been regarded as a special contribution to the tradition of Prakrit grammarians.

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Trivikramabhatta (10th Century)

Trivikramabhatta was an eminent Sanskrit scholar and author of *Nalachampu*, the earliest champu available in Sanskrit literature.

Trivikramabhatta is the author of *Nalachampu*, the earliest champu available in Sanskrit. In the *Champu* the author has given Sridhara as the name of his grandfather and Nemaditya or Devaditya as that of his father. His 'gotra' was Shandilya. He was patronised in the court of king Indraraja, whose inscriptions are found in Gujarat and Maharashtra. The one found near the village of Bagumra in Gujarat is dated AD 914 and bears Nemaditya-tanaya Trivikramabhatta as the name of its author.

In the beginning of *Nalachampu*, the author refers to many poets, including Gunadhya and Bana. In his *Sarasvatikanthabharanam* Bhoja quotes a sholka from Nalachampu which shows that the work, within its limitation, was fairly well-known. The champus usually exhibit the general characteristics of Sanskrit prose and poetry and draw for their subject upon sources which are mainly legends.

They try to imitate the majesty of the Sanskrit prose Katha and the ornateness of the metrical kavya, though they usually lack the sinewy strength of the one and the elegance of the other. Trivikramabhatta's *Nalachampu* bears testimony to the characteristics outlined above and attempts feebly to narrate the well-known story, and its accessories and stylistic affectations demonstrate the character of a laboured composition.

The poet, however, prefers a display of verbal complexities in a deliberate and wearisome imitation of Bana and Subandhu and also shows his capacity for making puns and attempting difficult constructions. Admittedly, as Dasgupta points out, his talents in such a compositional technique and skill in handling metre persuaded the anthologists to take into consideration the elegant verses in his *Champu*.

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Tukarama (17th Century)

Tukarama was an eminent Marathi saint and poet of 17th century.

Among the contrasting eliments in Hindu cultural history is the fact that many saints and godly men have emerged from the so-called lower castes. Tukarama was an example of this. Born in a farmer caste to a poor shopkeeper, he became one of the greatest saints of Maharashtra, indeed of all India. He did not hold the learned Brahmins in high esteem either, for in one of his declarations on God he sang, "Had I been a learned man, I would have brought calamities on me; would have scorned the service of the saints..."

Tukarama had been god-inclined from a very early age. His obsession with God, often at the expense of his own family responsibilities, was not exactly appreciated by his wife. She would sometimes drive away guests who came to sing devotional songs with him. Tukarama complained in one of his abhangas that she "runs after my guests like a mad dog."

Family friends and Brahmins probably also rebuked him for his behaviours. When still in his teens, Tukarama's father died. Tukarama also lost his cattle and land and his son. "Life seems to me like vomit," he lamented, but was thankful for such treatment, because the sufferings only brought him closer to God.

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It was in a dream that Tukarama was initiated by one Babaji. In that dream, he received a mantra from the Guru, and this launched him on his aspirant's path. Another ancient saint, Namadeva, also appeared in a dream to Tukarama, and urged him to compose devotional verses. Indeed, he was directed to complete the unfinished task of Namadeva, which was to create a billion abhangas.

Tukarama set to work right away, and poetic meters flowed freely from his heart. But the orthodox establishment did not care for his outpourings. They took his collections and threw them into the local river. This upset the saint to no small degree. He decided to go on a fast until the sunken stanzas were recovered from the water.

Even after thirteen days of starvation, there was no sign of his anthology coming back to him. Tukarama threatened suicide and said to God he would "hold Thee responsible for it." There was no sign of the poems, but he saw God in an image, and this was no ordinary experience!

All this is expressed in some of the most beautiful abhangas of the Marathi language. They may seem strange to skeptical readers, but we must realise that these are devotional expressions from the very depths of a pious soul. Some poets marvel at nature, others wonder at life's mysteries; some sing to a beloved, in others the beloved is God Himself.

Tukarama was tormented with the desire to see God in person. Tradition and poetic images had convinced him that God was four-armed, and he sang again and again to God to appear in this magnificent form before his eyes. Tukarama's appeals to God for giving him that divine vision reveal the intensity of his conviction, and the unshakable goal he had set for himself. He tried all methods and means for persuading God to do this: by fervent beseeching, by appeals to saints, by questioning God's capacity to respond, and by openly doubting His very existence.

We must remember that bhakti songs and poems form a remarkable chapter in the history of literature, where odes to gods are not mere metaphorical musings, but genuine conversations with the divine principle. The authors here are not clever composers, nor just gifted lyricists, but men and women passionately in love with a personal god with whom they communicate with the certainly of the modern who speaks into the mouthpiece of a telephone, convinced that there is a listener at the other end.

Finally, God did appear to Tukarama. "I see God's face, and the vision gives me infinite bliss," he sang in one of his abhangas. Not unlike Mohammed, Tukarama exclaimed that some of his words were not his own, but God's. Not unlike Jesus, he called himself the son of God, and as the spiritual king of the world. But he also says that his disciples are gods.

Like Guru Nanak he emphasised the importance of repeating God's name countless times. He extolled the value of devotional music, and insisted that God could be reached by total and surrendering love alone. Though devoted to Panduranga (the Maharashtrian appellation for Vishnu-Krishna), he invoked the name of Allah also.

"Tukarama," as R.D. Ranade pointed out, "was a pilgrim who was wandering in a lonely and helpless world; ...it was not until he saw God that his words could be words of certainty and reality for himself, and of assurance and comfort for others."

Tukarama inspired Sivaji. According to one historian, Sivaji's "barbarities were mitigated by certain chivalrous practices... which may be ascribed with probability to the teaching of Tukaram. A legend says that when Sivaji was once enjoying the saint's kirtans, a band of enemies came to attack the political leader. At that time God himself posed as Sivaji and saved the military chief.

This was not the only miracle attributed to the saint. He is said to have brought a dead

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infant back to life. Also, since no tomb to Tukarama can be spotted, it is believed that he ascended to heaven in his physical body.

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Tulpule, Shankar Gopal (1914 —)

Shankar Gopal, born in 1914, is an eminent Marathi research scholar and literary critic.

Shankar Gopal, research scholar and literary critic, passed his M.A with Marathi in 1936, and was awarded the Chiplunkar Prize. He got his Doctorate in 1940 for his thesis on Yadavkalin Marathi bhasha. He taught at many places such as Bombay, Sholapur, Belgaum and Dharwad, till he was appointed Head of the Marathi Department in the University of Pune. In 1976, he was invited to lecture in England, Germany and other European countries on ancient Marathi literature.

He had already started his writing career with his thesis on *Yadavkalin Marathi bhasha*, which he got published in 1942. In 1948 appeared his *Pach sant kavi*. He had also edited *Prachin Marathi gadya* in 1949. He was a disciple of Ranade and it was in the fitness of things that he wrote a definitive biography, *Gurudev R.D. Ranade Charitra ani tatvajnan* in 1958.

After editing *Mahanubhave gadya* in 1969 and *Mahanubhav padya* in the same year, he wrote *Mahanubhav panth ani tyanche vangmaya* in 1969. He also edited various *Mahanubhav texts like Lila charitra* and *Drishant path* in 1964 and *Riddhipur Varnana* in 1966 and Shri Krishna charitra in 1973.

In 1962, he edited *Bhasha prakasha* of Ramkavi and in 1973 Marathi *Bhasecha Janjavari kosh*. He had written *Bhakticha mala* in 1960 and in 1969 edited *Prachin Marathi koriva lekh* and in 1974 brought out a distinctive volume *Marathi granthnirmittichi vatchal*.

His contribution to research is clearly evident in the new edition of *Maharashtra saraswat (1951)*, which he edited with notes along with an erudite appendix. Maharashtra saraswat was originally written by Vinayak Laxman Bhave in 1919. Since then it had always been looked upon as a standard work of reference pertaining to old Marathi literature.

But it was long out of print, and when Tulpule turned his attention to new edition, he found that it needed considerable revision so as to incorporate new details made available during the recent years, and that it was also necessary to resolve some controversial issues, raised in the original text. Tulpule was the right kind of research scholar to revise such a monumental work, and he executed his task with exemplary discipline.

His studies of both the Varkari and the Mahanubhav literature are illuminating and his revision of Maharashtra saraswat is commendable.

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Tulsidas (1523 — 1624)

Tulsidas, born in 1523, was an eminent Hindi poet and the author of the *Ramcharitmanas*.

The *Ramcharitmanas* is interwoven into the life, character and speech of the Hindu

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population for more than three hundred years and is not only loved and admired by them for its poetic beauty, but it is revered by them as their scripture. It is the Bible of a hundred million people...to the vast majority of the people of Hindustan, learned and unlearned alike, their sole form of conduct is the so-called Tulsi *Krit Ramayana*.

Tulsidas, the author of the *Ramcharitmanas* and several other works, has influenced the course of life of the common man and continues doing so. For more than 300 million of the people of India as also for most Indians settled abroad—for people of various walks of life—it is a sacred text. It stands supreme both as a literary creation and as an expression of religion and Tulsidas is one of the greatest poets of all time.

The subject matter of the *Ramcharitmanas*, popularly called the Ramayana, is the story of Rama which, centuries ago was treated by Valmiki in Sanskrit. Tulsidas gave the story a popular appeal and made it a vehicle for preaching the supreme value of worship of Rama. While the general outline of the two works is the same, yet there is not doubt that Tulsi changed many episodes and added some of his own.

Besides, there is a vast difference in their treatment, the main difference being in their theological outlook. Valmiki's Rama was just a man. Tulsi's Rama figures throughout as an incarnation of the supreme God. Tulsi's work is superior in poetic merit also.

The *Ramcharitmanas* is divided into seven *kands*, namely Bal, Ayodhya. Aranya, Kishkindha, Sunder, Lanka and Uttar. Tulsi's characters are consistently drawn and many scenes are full of pathos. The grief of Dasarath, the filial piety, obedience, generosity and nobility of Rama, the wifely devotion of Sita, the courage and enthusiasm of Lakshmana and the unselfishness of Bharata described by Tulsidas cannot but 'awaken a response in the reader's heart.' while Valmiki had praised Bharata's sense of duty and Lakshmana's brotherly affection, Tulsi presented them as examples, as ideals. The fundamentals of the *Manas* stand out as the ideals of family life.

Tulsi accepted the pantheistic teachings of Vedanta. He belonged to the *Saguna* cult of bhakti with two prominent features: one, he made *bhakti* a part of social structure both for individual and social salvation, and, two, he was rigid in his view about social structure and castes. In his attack on *sudras*, Tulsi was extremely pungent and it is difficult to reason out his observation about 'drum, rustic, *sudra*, animal and woman'.

Some assert that Tulsi was more progressive than many of his contemporaries; he was more moderate than Ramanuja who limited his worship to Vishnu; Tulsi, though a Vaishnavite worshipped Siva also. Tulsi popularised Vaishnavism more than anyone else. The *Manas* was the product of a period and culmination of a great religious movement.

Tulsi could have made himself as grand and obscure as any philosopher, but he was too pious to lose himself in this manner. With modesty, yet boldness, he said at the very beginning: 'My lot is low, my purpose high; but I am confident of one thing, that the God will be gratified to hear me, though fools may laugh. They have no taste for poetry nor love for Rama, nevertheless their laughter will do me good. If my homely speech and poor wit are subjects fit for their laugh, good that they laugh, but for no fault of mine.

If they have no understanding of true devotion to the Lord, for them the tale will be insipid; but to the true and orthodox worshippers of Hari and Hara (Vishnu and Siva) the story of Raghubar will be sweet as honey.' He wrote in the people's language and his works appealed greatly to them.

Tulsi emphasised the doctrine of *Maya* as a divine expression and activity in all material and personal diversity. All things, especially man's offences and mistakes with their disastrous consequences are because of Maya. 'Salvation with Him is from the consequence of wrong action resulting in birth after birth and

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may be salvation either to the condition of cessation of personal being in Brahma or to a place forever in personal bliss in the realm of Rama.' But all through the *Manas*, Rama is the supreme spirit incarnate that claims supreme devotion. He preached a simple and sublime religion, a perfect faith in the name of God.

Tulsidas was born in or about 1523 (1527 ?) and passed away in 1623 or 1624. His father was Atma Ram and mother Hulsi. Several places e.g. Hajipur, Rajapur claim to be his birth place. While young, he was so passionately in love with his wife that one day when she went to her father's house, Tulsi hastened after her in the dark and crossed a swollen river to reach her. His wife rebuked him: "It would do you immense good if you showed as much devotion to Rama."

These words acted like a call and Tulsi left home never to return. He took his abode at Kashi where, in the devotion of Rama he spent the greater part of his life. He became a disciple of Naraharidas, the sixth in the preceptorial succession of Ramananda. He started writing the Ramayana at Ayodhya in 1575.

Tulsi appeared at a time when the Hindu society was falling apart. He gave it a stern morality in every sense of the word. He was a great preacher of one's duty towards one's neighbour.

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Tulsi Saheb (1760 — 1842)

Tulsi Saheb, born in 1760, was an eminent Hindi poet and scholar.

Tulsi Saheb according to hearsay, was a brahmin from the South; his family name was Shyam Rao, and he was heir apparent to the throne of Poona. He was the elder brother of Bajirao Peshwa, and was married when he was only twelve. When the throne of Poona fell vacant, he was supposed to succeed, but he quietly life home and became an ascetic.

Wandering, he reached Hathras in Aligarh district and settled there permanently. He was initiated into the Sant cult. He thought of himself as an incarnation of poet Tulsidas and was, therefore, called Tulsi Saheb. He founded a religious sect known as Saheb Panth.

There are four works ascribed to Tulsi Saheb, *Ghat Ramayan*, *Ratnasagar*, *Shavdavali* and *Padmasagar*. In all these works he extols Bhakti, condemns worldly allurements, and expresses his firm belief that a supreme power pervades everything.

From the literary point of view these works are not of a high order, but they are deeply religious and inspire the followers of the Sant cult to which he was fuly dedicated. He tried to make it a broad-based faith, free of communalism.

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Tyagaraju (1767 — 1847)

Tyagaraju, born at Tiruvarur in Tanjore district in 1767, was an eminent Telugu saint-poet.

Tyagaraju saint-poet, was born at Tiruvarur in Tanjore district. Later, he settled at Tiruvaiyaru. Ramabrahmam and Seethamma were his parents. His grandfather, Giriraja Kavi, was a great scholar and musician, and composed

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many songs and *Yakshaganas*. In his youth Tyagaraju helped his father in Harikatha kalakshepams by reciting slokas from the *Ramayana* in the court of the Maharaja of Tanjore. His mother, Seethamma was an expert singer and sang the kirtanas of Purandara Dasu very melodiously. Thus Tyagaraju had a rich heritage of music and literature.

Tyagaraju started writing kirtanas when he was quite young. His attempts at the composition of *Divyanama kirthanas* in Punnagavarali raga were lauded by eminent musicians like Bhashyam Krishna Sastri and Rama Sesha Shastri. He had his lessons on Veena from the renowned scholar, Sonthi Venkata Ramanayya. A precocious child, he mastered the art in a short time.

The names of ragas are usually prefixed to the names of eminent musicians, but what ragas are to be prefixed to the name of Tyagaraju who is believed to have composed 4000 songs, handling more than forty 'melakarthas' to render the 211 rangas? The family line of Tyagaraju vanished after a couple of generations, but his innumerable disciples have kept the stream of his music ever flowing.

One finds the synthesis of music, philosophy and literature in Tyagraju's *Divyanama kirtanas, Utsava sampradaya kirtanas, Yakshaganas*, and *Sataraga ratna malikas*. He employed a style intelligible ot the average reader, which is classified as Draksha pakamu.

He revealed the essence of Vedic truths in simple words in his compositions for the moral and spiritual edification of people. Even an ordinary man can learn the secrets of the Vedanta through his compositions like 'Ananthudanu ganu'(Jingla), 'Ninne bhajana seyu vadanu' (Nata) and 'Tanalone dhyaninchi' (Devagandhari).

The highest musical excellence is attained in his 'kritis' by effectively visualising the essence of the ragas. His invention of 'Sangathis', the subtle modulations of Ragabhava and Sahityabhava, enriched the kirtanas to a great extent.

Moreover, he has written a good number of songs on the various aspects of music itself, such as 'Sogasuga mridangatalamu' (*Sriranjani*), 'Nada sudharasambilanu' (*Arabhi*), 'Ni dayache Rama' (*Yadukula Kambhoji)* 'Samaja vara gamana' (*Hindola m*), 'Nada loludai' (Kalyana Vasantham),Vidulaku Mrokkeda' (Mayamalava Goula), 'Sangeeta jnanamu' (Dhanyasri) etc.

He believed that music devoid of spiritual essence was useless, and masters who had knowledge of 'svara', 'nada' and 'omkara' were really 'jivanmuktas' (liberated souls).

Up to his thirtieth year Tyagaraju composed mainly 'Divya nama kirtanas' meant for prayers, such as 'Brindavanalola' (Todi) and 'Sujanajivana' (Kamas), etc. Between thirty and sixty years of age, he produced many a kriti in excellent tunes, blended with music and literary value, such as 'Janaki ramana' 'Manasu Swadhinamaina' (Sankarabharanam), 'Koluvamare gada' (Todi), 'Nayeda vanchana' (Nabhomani), etc.

One can find the maturity of his work in such kritis as 'Evarimata' (Kambhoji), 'O! Rangasai' (Kambhoji), 'Darini Telusukonti' (Suddha saveri) and 'Na jivadhara' (Bilahari) which he wrote towards the close of his life.

He had a galaxy of disciples among whom we find prominent 'Vaggeyakaras', renowned performing artists, and talented astrologers. Of the thiry prominent disciples of Tyagaraju, the names of Venkataramana Bhagavathar and his son Krishnaswami Bhagavatar deserve special mention who gave the world his biography.

It was at the instance of Venkataramana Bhagavatar that the three Yakshaganas written by Tyagaraju have come to light. Of the three Yakshaganas, *Prahlada Vijayam, Naukacharitram* and *Seetharama Vijayam*, only the first two have been print.

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His Yakshaganas were produced on the lines of Bhagavtamela-nataka-sampradaya with songs of description and dialogue, clubbed with prose passages and introductory verses. But there is no evidence to show that these Yakshaganas have also been played. It is said that they were only sung by devotees in bhajans either in part of in full.

In *Prahlada vijayamu*, Tyagaraju brought out the triumph of Prahlads's devotion to God over the many trials to which he was subjected by his demoniac father. Following the dramatic tradition he employed many Rakti Ragas like Huseni, Sahana, Runnaga varali, Ghanta, Nilambari, Gaulipantu, Asaveri, Ahiri and Paras in his work.

In *Naukacharitram,* Tyagaraju might have taken inspiration from the Bengali Vaishnavite literature, emphasising the idea of complete surrender to the Lord.

A musician and saint poet of power and conviction, his music will continue to inspire men, generation after generation.

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Tundilat, Harnam Singh (1884 — 1962)

Harnam Singh, born at Kotla Nodh Singh in the district of Hoshiarpur in 1884, was an eminent revolutionary freedom fighter.

Born in 1884 at Kotla Nodh Singh, district Hoshiarpur, Harnam Singh was known as 'Tundilat' as he lost one of his hands in an explosion while making a bomb. Being the son of a poor Jat farmer, Gurdit Singh, he could not continue his schooling beyond the fifth class and gained no more than a rudimentary knowledge of Urdu and Persian. The Singh Sabha Movement of the Sikhs, however, had a deep impact upon his young mind, so that he grew up liberal-minded and held enlightened views in social and religious matters.

At the age of twenty-two he left India for the United States. From there he made a short visit to Canada, returning to the United States in 1909-10.

While staying in the United States, Harnam Singh received his political education from Lala Hardyal and other revolutionaries who happened to be functioning there at the time. He joined the Ghadar Movement in 1914. Like most of the Ghadarites, he believed that foreign rule was a curse and that the majority of "our ills are due to our slavery." He also believed that an armed revolt was the only way to liberate India.

Being in the confidence of Lala Hardyal, Harnam Singh worked as his bodyguard, and had constant association with the Lala whose inspiring leadership and ideology had a deep effect upon him. He wrote Punjabi, poems in the magazine of the Party and gradually rose to the position of a member of the Board of Editors of the Paper.

During his stay at San Francisco, he learnt from one Mr. Jack the technique of manufacturing bombs. And it was here that in a mishap he lost his right hand.

Soon after the outbreak of the First World War, he returned to India. After getting into the Punjab, he went from village to village, inviting people to revolt against foreign rule. At Lahore, he met Rash Behari Bose.

When the Government of India grew suspicious of his activities, he along with Kartar Singh Sarabha decided to flee the country. However, when he reached Peshawar, he changed his mind, thinking that it would be a cowardly act on his part. Soon after, he was arrested and tried in the Lahore Conspiracy Case.

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He was sentenced to death, but the sentence was commuted to life imprisonment and he was transported to the Andamans. While there, he went on a hunger strike to press the demands of the prisoners. After undergoing imprisonment at places, such as Madras, Poona, Bombay, Mianwali and Ambala, he was released in 1930 on grounds of ill-health.

After his release, he joined the Kirti Kisan Party and later on, the Communist Party which grew out of it. On account of his political activities, he was again imprisoned in 1941 and was detained till 1945. This valiant soldier of freedom died in 1962.

Some of the prominent people with whom he had close contacts were Lala Hardyal, G.D. Kumar, Tarak Nath Das, Pandit Khushi Ram, Rash Behari Bose, Amar Singh, Shiv Singh, Khushal Singh, Kartar Singh Sarabha, Prithvi Singh Azad, Karam Singh Cheema and Munsha Singh Dukhi.

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Tyabji, Abbas (1854 — 1936)

Abbas Tyabji, born in Baroda in 1854, was a great social and political figure in Baroda society.

Abbas Tyabji was born in Baroda on 1 February 1854 and died on 9 May 1936. His father, Shamsuddin, was the eldest son of Bhai Mian Tyabji and brother of Badruddin Tyabji. Shamsuddin, a partner in the great firm of Tyabji & Co., founded by his father, with extensive connexions in Europe and China, lived like a merchant prince in Bombay and Karachi.

Abbas was first married to Ahsraf-un-Nissa, daughter of his uncle Camruddin Tyabji, and on her death to Ameena Begum, daughter of his uncle Badruddin Tyabji (1881).

Abbas was brought up in the liberal, forward looking, patrician, patriarchal family atmosphere created by nis grandfather Tyabji, characterised by a staunch adherence to the basic Islamic tenets of tolerance, self-reliance and faith in an all-comprehending and merciful God, from which sprang an acute awareness of the need of keeping oneself abreast of the times, and imbibing all that was best, wherever it was to be found, within or without the country.

He learnt Urdu (Hindustani)—as the family had decided (1859) that this would be the future All-India language and the family had given up Gujarati which till then they had used—Persian and Quranic teachings at home; and later, English at a Mission School.

When eleven, he was sent to England, where he passed the Matriculation in the first class (1872) and became a Barrister later (1875). He spent eleven years in England, being very well received there with many old family friends. This instilled in him a deep appreciation of British institutions and the Western way of life and thought.

He returned a very loyal subject of Queen Victoria; and even as late as 1918, would brook no disrespect to the British Crown or flag. Soon, he joined the Baroda State service (1879), became a friend and companion of the Maharaja, the enlightened Sayajirao Gaekwad III; was appointed a Judge of the Baroda High Court; and retired as Chief Justice (1913), after serving the State for thirty-four years.

Well-read in Islamic and Western literature, Abbas built up a good personal

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library. In temperament a liberal, he believed in plain speaking, spiced with broad humour. The Maharaja took him on a tour of Europe and a few years later (1893) he and his wife were again invited to accompany the Maharaja and the Maharani abroad. He also visited Burma to collect funds for a school he had started for poor Muslim children in Baroda.

Keenly alive to the backward state of the Muslims, he functioned for many years as President of the Anjuman-i-Islam, Baroda, and of the Surmaya-Jamate-Sulaimani Boarding School established by his grandfather, and himself founded Boarding schools at Baroda and Nagarwada.

A great social figure in Baroda society, he kept open house. His regular Sunday parties for all and sundry became an institution. All his children, including daughters, were brought up in the same tradition. Acutely conscious of the need for primary education, he started several schools. He was entirely above regional and communal prejudices. He believed in parliamentary democracy exercised through an educated electorate.

The key to his outstanding success in social service lay in his generous, affectionate and liberal temperament, and catholic tastes. An embodiment of traditional Indo-Islamic culture and modern Western thought, he was able effortlessly to exert influence in every type of society, without distinction of caste, creed or race, high or low.

With his family he formed a nucleus of enlightenment that acted as a magnet on everyone that mattered in Baroda—breaking down all social barriers in its formerly closed society—and won the respect and affection of the people of the State, and later of India. He was a keen sportsman; *shikar,* riding, badminton, hiking, etc., served as outlets for his overflowing physical energies and skill.

He loved music, reading and writing, and enthusiastically encouraged his family and all persons of talent to perform, and to participate in functions for the public benefit. This opened out a new world for many.

A member of the Indian National Congress from its inception (1885), he only broke formally with the British after serving, at the instance of Mahatma Gandhi, on the Congress Enquiry Committee (1919) into the Jallianwala Bagh tragedy, that opened his eyes to the realities of foreign rule in India.

He was sixty-four when this metamorphosis occurred, completely changing his life and outlook. For the remaining sixteen years of his life he put his heart and soul into the Non-Cooperation Movement, abandoning his former comfortable patrician style of living. He burnt his foreign clothes and lived and worked as a Satyagrahi. He was intimately connected with the Baroda Praja Mandal.

The main events in his political life were: 1919-1920: Member, Congress Jallianwala Bagh Enquiry Committee; 1920 (August): President, Gujarat Rajakiya Parishad (Ahmedabad), which accepted the Mahatma's Non-Cooperation programme as a political creed even before the Congress; 1921: led the collection for the Tilak fund in Kaira district, was Vice-President (Reception Committee), Ahmedabad Congress Session, and organised the sale of Khadi in Gujarat and Kathiawad; 1928: participated in the Bardoli Satyagraha; 1930: was second-in-command of the Salt Satyagraha (Dandi march) and became its leader after the Mahatma's arrest, and was himself jailed.

Then aged seventy-eight, he endured indignities and privation there with Socratic stoicism: 1932: Jailed once again; 1933: President, Baroda Praja Mandal's 11th Parishad at Amroli; 1935: President, Praja Mandal's 12th Parishad at Baroda.

As a young man, with his flowing beard, bold aquiline features, and a ruddy complexion, and dressed in immaculate European clothes, Abbas was a strikingly handsome Edwardian figure. In later life, with his abundant silver-

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white hair and ample beard, clad in coarse but spotlessly white Khadi cap, *kurta* and *pyjamas*, he looked like an Old Testament patriarch; and his impact on all whom he addressed, the masses as well as the gentry, was that of a prophet of Nationalism.

Abbas was a persuasive speaker in English, Urdu, Hindustani and Gujarati, but it was his personality above all that won him friends and disarmed critics. He practised what he preached; and became one of the Mahatma's most loyal and trusted followers. He left two sons by his first wife, and a son and three daughters by the second.

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Tyabji, Badruddin (1844 — 1906)

Badruddin Tyabji, born in Bombay in 1844, was an eminent nationalist political thinker and social reformer.

Badruddin Tyabji (Tyab Ali) was born in Bombay on 10 October 1844, and died in London on 19 September 1906. His father, Tyabji (Tyab Ali) Bhai Mian, was the scion of an old Cambay emigrant Arab family, and although impoverished and reduced to hawking by the 1808 Bombay fire, soon became a merchant prince.

Despite, or as he might have claimed, because of his attachment to Islamic principles, Tyabji was adventurous, intrepid, and self-reliant. Not only did he visit Europe [his photograph taken in Liverpool (29 May 1853), perhaps the earliest of an orthodox Muslim, exists], but sent all his six sons abroad; and had his daughters taught the Quran, Hindustani, Persian, Gujarati and domestic science.

The Times of India (Overland Summary's) obituary (12 December 1863) stated: "He has made a name for himself which will live." Badruddin's mother, Ameena, was the daughter of Mullah Meher Ali. Both parents were from orthodox Sulaimani Muslim families.

Badruddin undoubtedly owed his eminence principally to his inherited gifts, but also to his brothers', especially Camruddin's, support. Camruddin returned as the first Indian Solicitor (1858) from England after seven and-a-half years. His account of England and the Law Courts spurred the ambition of Badruddin–then aged fifteen.

Badruddin's own resounding Certificate of Honour for "perfect French (acquired in twelve months) and outstanding progress in Classics and Mathematics" and the first prize in a Latin, French and English Dramatic Elocution Completion—and the consideration he received, gave him great self-confidence and a capacity, then rare, for dealing with Englishmen without inhibitions.

After passing the London Matriculation, weakening eyesight compelled him to return home. Besides his curricular studies he had learnt French, Urdu (from a Lucknow tutor in London), Arabic, Persian, Gujarati and Marathi. What he learnt he never forgot. After a year in India, and marriage to Moti (later named Rahat-un-Nafs), daughter of Shajaat Ali of Cambay, he joined the Middle Temple, became a Barrister (April 1867)—the first Indian Barrister in Bombay—and rose rapidly in the profession.

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An anecdote illustrates his mettle. Barristers then used to call on Judges, so he called on Parsons of the I.C.S. The latter, in typical Anglo-Indian style, enquired "What can I do for you? I am busy." "So am I, "said Badruddin walking out. Parsons, realising his mistake, followed him and tried to make amends by praising his carriage and pair, but without success.

Within ten years, Badruddin became one of the leading Barristers; but in 1895, his health failed, and he accepted a Judgeship. This, as Sir Pherozeshah Mehta stated, was as enthusiastically welcomed by the Hindus and the Parsis as by the Muslims. He acted as Chief Justice in 1902, the first Indian to hold this post in Bombay.

He was known as a great Judge, and for his courage and impartiality, typically shown by his granting bail to Tilak in a sensational case after its rejection thrice by others, and by admonishing eminent British Counsels for denigrating the Indian National Congress and Indian character. He said: "I have always regarded it (Congress Presidentship) as the highest honour, higher than being on this Bench...let me tell the Counsel that in my Court no contemptuous reference to that body will be permitted."

He remarked on another occasion: "There is a great deal of false evidence in Court, but this country has no monopoly of it. Tichbourne and his hundreds of false witnesses were not Indians...Indian witnesses tell lies discriminatingly on facts which it is not necessary for them to deny; whereas European witnesses are more discrete, denying just what is necessary; and therefore it is more difficult to detect where they lie."

Badruddin entered public life after three years at the Bar. In July 1871, he was prominent in the agitation that secured an elective Council for the Bombay Municipal Corporation, and topped the list of those subsequently elected. From then on, Badruddin Tyabji, Pherozeshah Mehta and Kashinath Telang were popularly known (in that order) as "the Triumvirate", "the Three Stars", etc., of Bombay's public life.

In 1882, he became a Member of the Bombay Legislative Council, but resigned in 1886 for reasons of health. In 1885, he helped to found the Bombay Presidency Association and virtually ran it all by himself. Soon afterwards, the Indian National Congress held its first Session in Bombay under its auspices; and Badruddin and Camruddin were among its delegates.

Urgent business in Cambay prevented their attendance, which its opponents exploited, alleging that Muslims were boycotting the Congress. Badruddin vigorously denied this, declaring that he had "ever denounced all communal and sectarian prejudices." He missed the second Session also due to ill-health, but was unanimously elected President of its third Session in Madras (1887).

Camruddin and he were principally responsible for establishing the Anjuman-i-Islam in Bombay (1876) "for the betterment and uplift of Mussalmans in every direction." "Its working principle," defined by Badruddin, was "... not to take the initiative when the interests of Mussalmans were common with the rest of the people of India, but to consider it its duty to take initiative if the interests of Mussalmans alone were affected, or if they were affected more than those of others" (1887).

Badruddin's speeches, such as on the Ilbert Bill, Lord Ripon's administration, at the third Congress Session, etc., are models of close reasoning, balanced judgement and lucid exposition. Mr.Justice Russell said of him: "He was one of the most cultivated and perfect speakers in the English language I have ever heard."

Badruddin's own education and background, a harmonious blend of the East and the West, made him acutely conscious of its lack, particularly among the Muslims. Indian

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attention, he thought, was too exclusively focussed on politics, too little on education and social reform; and that an advanced type of representative Government was useless if the majority was ignorant.

Therefore, he campaigned against *Purdah* all his life, holding that it went far beyond the Quranic injunctions. His was the first Muslim family to discard it; his daughters were the first to be sent abroad for education. He supported the Age of Consent Bill (1891), despite Hindu and Muslim opposition, and advocated making donations and bequests for education rather than for feeding religious mendicants or scriptural readings, etc.

He showed his characteristic sense of public responsibility during the 1878 famine; and in 1898 when plague depopulated Bombay, by staying on to give heart to the public.

Badruddin, with his fair complexion, an intellectual forehead, aquiline features, curly hair and well-proportioned limbs, was strikingly handsome in his youth. He looked like an eagle. Later, his face broadened, and his beard and dignified and compelling ways gave him a leonine look.

On all formal occasions, even in Court or on the Bench (unlike most England-returned Indians) he wore his traditional family costume (Arab-Indian); but for excursions and sports he wore European clothes. He lived like his father in grand patriarchal, patrician style, entertaining magnificently at Somerset House (now St.Sophia's College for Women) with its spacious grounds.

Badruddin's impact on society and his times was all-pervasive. His intellectual and personal distinction–unbiased appraisal of Western thought and ways allied with an equal appreciation of the inherited Eastern thought—helped to destroy the myth of European superiority.

Equally, it enabled him to exert considerable influence for worthy causes on the more enlightened Englishmen, without loss of personal or national dignity; in fact, with an accretion to both. He was not only, as Mahatma Gandhi wrote, "...for years, a decisive factor in the deliberations of the Congress" (*The Harijan*, 18 November 1939), but one of its creators. It gained its national character by Muslim participation largely through his influence.

In this the difference between his outlook and that of Sir Syed Ahmad Khan, the other outstanding Muslim leader of the time, was striking. On Badruddin fell the main burden of counteracting the Two-Nation theory. This he did without abating a jot of his zeal for the advancement of the backward Muslims; and it was most remarkable that he succeeded in obtaining widespread non-Muslim cooperation for it.

His nationalism, absolute freedom from communalism, or selfish ambition, won their confidence. Among Muslims, Badruddin was the first to create a secular political consciousness; and nationally he was a pioneer in making it the Indian ideal. He was survived by five sons and eight daughters, most of whom made a mark in public life.

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Tyagaraja, Sri (1767 — 1847)

Tyagaraja, born at Tiruvarur in the district of Tanjavur in 1767, was a unique among the singing saints of

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India in that he has secured for himself a place in the history of music. His contribution to the richness of Karnatic music is immeasurable.

Thyagaraja in one of the famous trinity of Karnataka music, the other two being Muthuswamy Dikshitar and Shyama Shastri, who popularised different styles of musical rendering. From the standpoint of quality, output, introduction of new melody-modes and the shaping of ideas in soul-stirring music, few can rank with Thyagaraja. Centuries ago Jayadeva had laid down the foundation for the *kriti* form, and Purandara Das had distinctively contributed to the devotional basis for musical compositions. Thyagaraja enriched most of the Karnataka musical culture by his profuse musical output.

He was an eminent devotee of Rama, a saintly individual whose spiritual longings for that divine principle found expression not only in beautiful poetry, but in the most melodious music. He was unique among the singing saints of India in that he has secured for himself a place in the history of music. The devotion of Thyagaraja and his simple language have made his music so rich and appealing that even those not conversant with the language of composition are deeply moved when they hear his music. His contribution to the richness of Karnatic music is immeasurable.

Tiruvarur is a small town in the district of Tanjavur in South India. Here stands a magnificent temple dedicated to Siva in the form of Tyagaraja. As is not uncommon, fantastic legends have been told about the origin of this temple. According to one, the temple was visited by "a galaxy of Gods and Angels from Heaven, like Brahma, Dasaratha, Rama, Arjuna, Dharmaputra, Kings Nala and Harischandra, and Maharishis like Vasishtha and Viswamitra."

In any case, it was here that Tyagaraja was born. But soon thereafter, the family moved to Tiruvaiyaru, not far from Tanjavur which had for centuries been a great cultural capital.

Tyagaraja's parents were deeply religious. His father was a scholar who was also a rhapsodist, expounding the epic Ramayana in the court of King Tulaja II. He initiated his son into the episodes of the Rama saga, infusing in him all the piety of a true bhakta. Tyagaraja also learned Sanskrit and Telugu in addition to his own mother-tongue which was Tamil. He is said to have listened to a good deal of devotional music from his mother Seethamma.

Tyagaraja studied music with one of the illustrious composers of the age: Sonti Venkatasubbaiah, who was a Telugu Brahmin. This gifted guru, who was known as a 'tiger among singers,' developed in Tyagaraja not only his innate musical talents, but also a fondness for Telugu as a powerful medium for musical expressions.

So is it that practically all the compositions of this great Tamil musical genius are in Telugu. The sheer spiritual joy in Tyagaraja's music transcends its linguistic framework. It is performed and enjoyed even by those who may not know a word of Telugu.

Tyagaraja's music flowed from his heart. Through it, he was communicating to and about divinity, most especially in its incarnation as Rama. Incidents from Rama's life and from the great *puranas* were told by Tyagaraja in magnificent music which can move the devout to tears of joy.

His own appeals to the Almighty in sweet and self-surrendering terms are among the finest expressions of the bhakti mode in Hindu culture. His outpourings are the result of the deepest devotion, not the contrived compositions of a calculating poet.

His kritis emerge in a variety of Ragas, from the most popular (like Kambhoji and Sankarabharna) to the relatively recondite (like Nalinakanti and Chandra Jyoti). But, every raga that he touched has been rendered memorable. In the words of Dr. Lakshmi Mani, "the melodious notes of each song brought out the distinctive features of the particular raga in which it was set and the rhythms or *tala* patterns

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were remarkable both for their diversity and aesthetic qualities. The contents of his music, expressed in the utmost simplicity, goes straight to the heart."

Tyagaraja sang joyously in praise of Rama, but was no less reverential in paying homage to other saints and devotees as well. We recognise in his songs his devotion to Namadeva and Gyanadeva, to Jayadeva and Tukaram. The Maharashtrian influence on Tanjore is clearly visible here, but he would never sing in praise of a patron. When the prince Sarbhoji promised him some favours in return for a song to commemorate his royal greatness, the composer declined the offer.

Traditionally, action (*karma*), knowledge (*gyana*) and devotion (*bhakti*) are the three recognised modes in the path to God. Tyagaraja adopted music (*gana*) as another valid means for this. For him *bhajan,* songs were not mere prayers in tunes, but truly powerful instruments for attaining spiritual ecstasy. His *divyanama sankirtanas* and *utsava sampradaya kirtanas* were composed for this purpose. How wonderful it must have been for those fortunate ones who attended the bhajans at which Tyagaraja sang!

The *harikatha kalakshepam* is a unique art form in Hindu culture. It has evolved from its early beginnings in the most ancient times. Here, a master raconteur (often a person of much erudition) narrates episodes from ancient epics to the simple and the sophisticated alike in delightful and insightful ways.

He fuses poetry and philosophy, drama and music, humor and history, and presents them all with allusions to ancient literature and to modern predicaments. He thus makes the Ramayana and the Mahabharata as relevent today as they were millennia ago. In its South Indian version, the verses and melodies of Sri Tyagaraja have become an indispensable part of it.

Thyagaraja has handled a large number of *ragas*, including nearly 40 out of the 72 *Mel ragas*. To some of the *Mel Karta ragas*, which had earlier nominal existence, Thyagaraja gave life and form, adequate for their expression. He also brought into life the *raga Karaharapriya*, one of the most popular *ragas*. He handled a large number of *Janya ragas*, and shaped many new *ragas* not handled before. Perhaps it was Thyagaraja who for the first time handled *raga Kuntalavarali.*

Thyagaraja covered a very wide field, from simple devotional songs suitable for group singing to highly technical pieces. He has also composed some soul-stirring *Upakyanamas* and *Puranic* stories to musical setting. From the point of view of musical and emotional appeal, many of his simple and short compositions are the best.

On his Aradhana day, Pancharatna group of Kritis—five great compositions—are usually sung at the shrine at Tiruvaiyaru.

Thyagaraja's diction by itself was a class and for him language was a medium of musical expression. Some of the ideas embodied in his compositions are intensely poetic and the words themselves suggest the emotion. Quite a few compositions reveal his vast experience with various types of persons, others show his intimate mystic experiences, and few, his sense of humour. All the nine forms of devotion are revealed in his compositions.

Thyagaraja was a *bhakta* musician, a scholar and a poet all rolled into one. This gives him a unique place in the history of Indian music.Thyagaraja was born in 1767 at Tiruvarur in a Telugu family. Later he moved to Tiruvaiyaru on the northern banks of the river Cauvery where he spent most of his life.

Thyagaraja was a disciple of Rama Krishnananda and Venkataramanaiya and devoted most of his time in composing songs in the devotion of the God. But, he was misunderstood and tortured by many, including his own brother. Later, when his compositions gained fame, many turned up to him and became his disciples and according to the musical styles of his composition, they are divided in three *gharanas*-Umayalpuram, Tillasthanam and Walajahpettai of which the first is the most

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prominent. Thyagaraja died on 6 January 1847 at Tiruvaiyaru.

At least 400 of the thousands of songs Tyagaraja composed are still sung. His music has inspired many to both singing and creativity. His name, blessed it would seem by Narada (the God of Music Himself), has become synonymous with Karnatic music.

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Tyagi, Mahavir (1899 — ?)

Mahavir Tyagi, born at Dhabarsi in Moradabad district in 1899, was an eminent freedom fighter and politician.

Mahavir Tyagi was born on 31 December 1899 in the village of Dhabarsi in the Moradabad district of U.P. His mother was Janaki Devi. His father Shivanath Singh, though belonging to a respected Brahmin sub-caste, was only a farmer of modest means. Tyagi was educated in village schools and the Nanak Chand High School, Meerut, and married Sharmada Devi on 26 July 1925. His wife died in 1938, and Tyagi did not remarry.

Joining the Indian Army, he saw active service in Iran during the First World War. Returning to India, he came under the influence of Mahatma Gandhi, faced a Court Martial and was cashiered from the Army, and his dues amounting to Rs.14,000/- were also forfeited.

Mahavir Tyagi thereafter threw himself heart and soul into the freedom struggle. His street-corner meetings, summoned by a bugle or "Bhonpoo" which he always carried, became a common sight in the towns and villages from Dehru Dun to Moradabad and Meerut. People responded to his homely wit and unchallenged personal integrity, and Tyagi soon became 'the Sultan' or uncrowned King of the Tarai belt.

During the 1931 movement, Tyagi was named the Dictator of Dehra Dun. He was jailed no less than eleven times, and has been a member of the All India Congress Committee since 1927. As a party organiser, fund raiser and election winner in that area of U.P., Tyagi in his day had hardly a rival. During the communal riots in 1947-48, Tyagi organised a band of volunteers, "the Tyagi Police", which worked devotedly to maintain peace and to succour the victims.

After suffering years of hardship and poverty, Mahavir Tyagi became an M.L.A. in U.P. after the 1937, elections, and remained so till called to the Constituent Assembly in 1947. In 1951 he joined the Central Government as Minister for Revenue and Expenditure, and worked as Minister for Defence Organisation from 1953 to 1957.

From 1957 to 1959, he was Chairman, Direct Taxes Administration Enquiry Committee, and was Chairman, Public Accounts Committee from 1962 to 1964. He then became Minister for Rehabilitation with Cabinet rank, but resigned on 15 January 1966 in protest against the Tashkent Agreement.

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Ubaid, T. (1908 — 1972)

T. Ubaid, born at Kasargode in 1908, was well versed in Arabic and Malayalam literature.

T. Ubaid was born at Kasargode. He had has schooling in Karnataka, and taught at a school until his retirement in 1967.

Ubaid knew Tamil, Sanskrit, Arabic, Urdu and English, besides Malayalam and Kannada. He was well-versed in Arabic-Malayalam literature, and his essays on the subject, and the incomplete work on the metrical patterns of Mappila songs are quite informative. His other works include some collections of poems, *Chandrakkala, Bashpadhara, Samudaya dundubi,* and *Rantu Ulbodhanangal.*

He translated Sivarama Karath's Kaanada novel *Mannilekku matangi* into Malayalam and brought out a collection of his 17 short-stories entitled *Kannada cherukathakal. Avalathiyum Marupatiyum* is his translation of Mohammad Iqbal's *Shikwa Jawabushika.*

He rendered Kumaran Asan's famous poem Veenapoovu into Kannada and also translated a few well-known poems of Vallathol. *Malikbindinar* and *Qazi Abdulla Haji* are two biographies written by him. In *Thirumulkazhcha* the author's religious and philosophical outlook is evident.

A man of varied social, educational and cultural activities, Ubaid became a member of the Kerala Sahitya Akademi, the Sangeet Natak Adkademi and the Advisory Board of the Malayalam Encyclopaedia.

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Ubaidullah Sindhi

——see under Obaidullah Sindhi (Maulana)

Udayabhanu, A.P. (1915 —)

A.P. Udayabhanu, born at Muttam in 1915, was an eminent Malayalam writer.

A.P. Udayabhanu born at Muttam, near Harippad, had his schooling mainly at Mavelikara and college education at Trivandrum. He holds a degree in science and is also Bachelor of Law. Joining the bar in 1940, he practised as a lawyer for a few year. He was also actively involved in the national struggle for independence.

He was elected to the Travancore Legislative Assembly twice and became one of the two general secretaries of the Kerala Pradesh Congress Committee in 1957.

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Associated as chief editor or resident editor with a few dailies, including the well-known *Mathrubhumi* for fifteen years, he rose to be one of the front-rank free-lance writers and columnists, contributing articles to periodicals, especially the weekly *Manorajyam*.

The personal essay is Udayabhanu's favourite and strongest literary genre, and the 24 odd volumes published so far reflect his varied experiences, sagacity of mind, and creative imagination. *Arthavum anarthavum, Aanayum alpam Telunkum* and *Oru pookkinavu* are his well-known collections of essays.

All his essays are highly readable and have an abiding interest apart from their topical significance. Larded with anecdotes, general comments, proverbs and quotations, the style reveals the man, his erudition and, above all, his concern for the welfare of mankind. Further, with the elements of humour and wit thrown in, they make a wider appeal to all classes of readers.

Udayabhanu received the Kerala Sahitya Akademi's C.B.Kumar Award in 1981, the Rev. Abraham Vadakkel Award and the Abdul Rahiman Award (for Journalism) in 1982.

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Udayana (10th Century)

Udayana, born at Kariona in Mithila, was an eminent saint and Sanskrit scholar.

Udayana was born in village Kariona in Mithila. He was the most eminent acharya in *Nyayashastra*. He has written a detailed commentary called Parishuddhi on *Tatparyatika*. Besides, he has written a learned commentary called *Kiranavali* on the secrets of the Vaisheshika doctrine.

It is a commentary on the *Prashastapaddabhashya*. *Atmatattvaviveka* and *Nyayakusumanjali* are his other reputed works. In the former he has refuted Kshanabhangavada and Shunyavada and has established Atmatattva in accordance with Nyayashastra. *Nyayakusumanjali* is his *magnum opus*. Here he has refuted the arguments put forth by the Vedic Sankhyas, the non-Vedic Bauddhas and others and has closely reasoned in favour of the existence of God. He has few parallels in ratiocinative powers.

Once, when he was arguing with the Bauddhas, he could not properly establish the existence of God on the basis of entrance. Being irritated, he wanted to establish God by quite a different method. He took a Shramana and a Brahmin and went to the top of a hill and threw them below along the steep slope. The Brahmin cried, 'I agree with you that God exists.' He was saved. The shramana cried, 'I do not agree with you.' He died. The existence of God was established!

But then Udayana was accused of murder. He went to the temple of Jagannatha in Udyanapuri. God, however, did not favour him with His grace for two days. On the third day Jagannatha told him in a dream to go to Benaras to burn himself as that was his only expiation. Udayana did accordingly. At the time of his death Udayana exclaimed before Jagannatha:

Aishvaryamadamattosi mamavajnaya vartose
Pravritte Bauddhasampate madadhine tava sthitih
(You are infatuated with your glory and so you are humiliating me. Remember that when the Bauddhas were rampant, it was I who supported you.)

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Udayaratna (17th — 18th Century)

Udayaratna, disciple of Shivaratna of the Tapa Gachcha sect of Jain monastery, is one of the leading Gujarati poets.

Udayaratna disciple of Shivaratna of the Tapa Gachcha sect of Jain monastery, is one of the leading Gujarati poets. He has written several Rasas which include *Jambusvami rasa* (1693), *Sthulibhadra rasa* (1703), *Navakara rasa* (1706), *Malayasundara rasa* (1710), *Yasodhara rasa* (1711), *Lilavati sumativilasa rasa* (1711), *Bhuvanbhanu kevalino rasa* (1713), *Harivansa rasa* (1743), etc.

He has also written several other short poems in the nature of stavanas, sajjhayas, sholaks, etc. His sajjhayas on anger, prides, deceit and greed, and his stavanas on Shankheshwar Parshvanath are still recited by the Jain community.

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Udayavarma Thampuran, Kadattanad (1867 — 1905)

Kadattanad Udayavarma Thampuran, born in North Malabar in 1867, was versatile Malayalam scholar, poet and translator.

Kadattanad Udayavarma Thampuran versatile scholar, poet and translator, was born in a princely family of Kadattanad in north Malabar. Apart from his scholarship in Sanskrit literature and the traditional disciplines like Tarka and Vyakarana, he had a fairly good command of English also.

He is remembered as the founder of a school, Raja High School and a printing press from which he brought out two periodicals, *Rasikaranjini* and *Kavanodayam*, which played a leading role in developing journalism and promoting new trends in Malayalam literature.

Udayavarma took the initiative to organise an association of poets, and conducted the annual session of the famous Bhashaposhini Sabha at Tellichery in 1904. He did a great service to literary studies in Malayalam by bringing out the writings of both contemporary authors and writers of the past.

His personal contribution to Malayalam literature is also valuable. His works include: poetry: *Kuchasatakam*, *Kavikalapam*, *Sarasa natakam*; Translations: *Rasikabhushanam*, *Ratnavali*, *Priyadarshika*, *Vaidarbhivasudevam*, *Sadvrittamala* and *Kavitabharanam*.

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Udbhata (8th — 9th Century)

Udbhata was an eminent Sanskrit poet, commentator and philosopher.

Udbhata master of poetics, is held high in the estimation of such great theorists as Anadavardhana and Abhnavagupta. He hailed from Kashmir and was the head of the assembly of poet-scholars at the courts of king Jayapida.

He wrote a learned commentary on Bhamaha's *Kavyalankara*, entitled *Bhamaha-vivarana* which is unfortunately as good as lost, since the published fragments of the work from Rome in 1962 by R.Gnoli are woefully discontinuous and unreadable.

His only work now available is *Kavyalandarasangraha*. It is thought that he may have commented on Bharata's *Natyashastra* also. Udbhata was an original thinker and, we should bear in mind, not a mere commentator as supposed earlier by scholars.

He developed a clear and concise theory of rasa vis-a-vis 'bhava', though both were brought by him under the comprehensive aesthetic principle of alankara. When rasas are dominantly delineated in sentient characters, they constitute 'rasavadalankara' while bhavas form 'preyasvadalankara'.

In situations where they are over-shadowed by other literary elements or super-imposed on non-sentient subjects, they do not lose their beauty, but come to be regarded as another alankara, viz., 'Udatta' (of the second kind).

To the famous aphorism of Bharata laying down the factors leading up to rasa in dramatic representations, he added 'svashabda', the particular feeling-tone inherent in their poetry.

Similary, Udbhata held that gunas or literary qualities are grounded in 'sanghatana' or diction (with many or a few or no compounds) and are as much integral to poetic beauty as alankaras (or embellishments of sound and sense), which too are not super-added as external elements, which is commonly misunderstood, but conceived naturally in the creative afflatus of the poet and are, therefore, of the very essence of poetic thought and language. Pratiharenduraja refer to *Kumarasambhava*, a poem that Udbhata is said to have written.

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Uddavachidghana (17th Century)

Uddavachidghana, born in 17th Century, was an eminent Marathi composer of padas and biographer of saints.

Uddavachidghana was composer of padas and biographer of saints. 'Uddhava' was his name and 'Chidghana' was the name of his guru. His surname was Kokil, and he was a resident of Dharur in district Beed. He was a follower of Tukarama's Chaitanya sect, and his lineage in the religious order may be seen in his book *Anubhavasatak*.

He has composed many biographies in Saki metre, the chief among them are *Jnaneshwar, Hegaras, Bahirambhat,*

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Mrtyunjay, etc. His *Jnaneshwar charitra* gives information different from what is ordinarily found in other biographies, and hence it is especially important.

Later, Mahipati wrote his *Bhaktavijay* on the basis of these biographies. Uddhava's Anubhavasatak is in sloka metre, *Gitarthamanjari* in Sawai metre, and *Shukaram—bhasamvad* in Dindi metre. *Dhruvakhyana* has also been ascribed to him. He is said to have written *Trilochana charitra* in Hindi.

Gitarthamanjari and *Anubhavasatak* are simple compositions in Bhakti-rasa. The poet's emphasis is on communication rather than poetic excellence.

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Udhampuri, Jitendra (1944 —)

Jitendra Udhampuri, born in 1944, is an eminent Dogri poet and writer.

Jitendra Udhampuri arrived at the Dogri literary scene rather late, but soon went ahead of many other poets of his generations. So far as the corpus of his publications is concerned, *Chanani* (Moonlight, 1972) was his first published collection of 101 short stanzas with 'chanani' as the basis theme.

It is an ordinary romantic verse composition with more emphasis on rhyme than on feeling. *Banjara* was his second collection of poems, a thin volume containing paradoxical ideas scattered all over the compositions. In the third volume, *Cheten de surajmukhi*, his subjectivity finds full expression; the poems depict undefined personal sorrows and regrets.

His next collection of poems, *Ik shahr yaden da*, which earned him the Sahitya Akademi Award for 1981, contains poems of no different sentiments in free verse. This was following by *Kichh kaliyan tere nan* (Some floral buds in your name, 1982), which contains poems strung with fashionable words current in contemporary verse.

Although most of the poems in this collection sound monotonous, it has some good poems as well. A recurrent theme of his poetry is narcissistic romanticism. This characterises his poetry and is seen even in his collection of lyrics, *Geet Ganga*, and in the volumes of ghazals published subsequently.

He continues to write and has since brought out an epic on the life of Bawa Jitto, a legendary Dogra hero of yore, and a voluminous *History of Dogri Literature.*

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Udham Singh Shaheed (Sardar) (1899 — 1940)

Sardar Udham Singh Shaheed, born at Sunam in 1899, was played a significant role in the history of the Indian revolutionaries.

Sardar Udham Singh Shaheed, who is also known by various other names, viz., Sher Singh, Ude Singh, Ram Mohammad Singh Azad and Frank Brizil, played a very significant role in the history of the Indian revolutionaries. Every Indian in general and Punjabi in particular is proud of him.

A worthy son of our motherland, he was born on 28 December 1899 at Sunam, an historical town of district Sangrur. His father, Sardar Tehl Singh Kamboj, a poor peasant, lived a very hard life scraping a living from a barren tract of land. He was, a however, obliged to take the job of a gateman at a railway level-crossing in the village of Uppali,

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where he lived with his teenage sons, to augment his meagre financial resources.

Under these hard circumstances, Tehl Singh, eventually resigned from his job as gateman and, along with his eldest son, Sadhu Singh, aged seven years, and Udham Singh, hardly five, shifted to Amritsar, where he fell ill and ultimately died in utter penury. His teenage sons were left orphans.

One day, these young brothers were wandering along with the Gypsies and by chance, were recognised by one Chanda Singh of Sunam, a roving minstrel and religious preacher, who managed to get them admitted in the Sikh Orphanage, Putlighar, Amritsar. Later, Sadhu Singh, the elder brother of Udham Singh, also died. Meanwhile, Udham Singh had received sufficient training in the crafts of carpentry, smithy, etc.

Years rolled by. The Swadeshi Movement gained momentum and the Indians were fretting and fuming under British Imperialism. The repressive measures including the denial of civil liberties and the introduction of the notorious Rowlatt Act were the main contributing factors, which alienated the sympathies of the Indians towards British Imperialism.

National leaders, such as Dr. Satyapal, Dr. Saif-ud-din Kitchlew and others gave a clarion call for the solemnisation of the Baisakhi Festival on 13 April 1919, in the Jallianwala Bagh, Amritsar. Prominent poets, historians and renowned speakers were to address that unprecedented gathering from a common platform.

The Hindus, the Sikhs and the Muslims alike, had made common cause for the attainment of independence from alien rule. People, young and old, children and women alike, irrespective of caste and creed or sect, were seen heading towards the Jallianwala Bagh in an unending stream. It was announced by the beating of the drums that the country bards and minstrels would also address the gathering.

But Michael O'Dwyer, the Governor of Punjab, was determined not to allow the Indians to celebrate the festival. He arrogantly declared: "I will do all men to death if they defied." He forthwith requisitioned the services of Brigadier General R. Harry Dyer, a military Commander, then stationed at Jullundur, for handling the situation sternly, as he alleged that the occasion was nothing short of a national uprising against British Imperialism.

Rupert Furneaux wrote about the 'Massacre at Amritsar', "'Fire!' ordered the officer and for ten minutes and a half, bullets swept the fleeing crowd scrambling in their frantic haste to escape from the death trap of the Jallianwala Bagh. A total of 1,650 rounds were fired, 379 men, women and children were killed and fifteen hundred were seriously wounded. Not a stone was thrown, and not a stick was raised in defiance.

The streets were seen littered with human flesh. Stray dogs and jackals were seen avidly busy tearing the flesh from the dead bodies besmeared with blood." Sardar Udham Singh was one of the wounded. Later, he was awarded five years' rigorous imprisonment for a political offence. After his release, he visited his home town (Sunam), but being terribly harassed by the C.I.D., he decided to leave India.

He visited practically every country in Europe and also made a long stay in America, where he studied. From 1937, he remained in England hoping to find an opportunity to kill Michael O'Dwyer. He had thoroughly surveyed the whereabouts of Thurlestone in the County of Devonshire, where Michael O'Dwyer had settled after his retirement from India. In the guise of a page boy-cum-chauffeur, Udham Singh had made himself fully acquainted with the surroundings of Thurlestone.

On 13 March 1940, Sir Michael O'Dwyer left his Kensington home with these words to his wife: "Good bye, I shall be back in time for tea at 5 O'clock." He was going to attend a meeting organised jointly by the Royal Central

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Asian Society and the East India Association, in the Tudor Room of the Caxton Hall, where a lecture was to be delivered by Sir Percy Sykes on Afghanistan. Lord Zetland was the Chairman.

A day earlier, Sardar Udham Singh had hinted to his friends that the people of London would witness an extraordinary marvel on "Tomorrow Eve". A strange phenomenon would shake the very foundation of the British Empire, prognosticating a "Red letter day" for their beloved Udham. Before Lord Zetland, the Chairman, opened the meeting, Sardar Udham Singh had already pushed through a number of people in a gangway and stood with his back to the wall facing the platform opposite the fourth or fifth row of the seats from the front.

After Sir Percy Sykes had finished, a number of speakers joined in the discussion and for a few minutes Sir Michael O'Dwyer held the floor with a hard-hitting speech. As he turned to sit down, some shots rang out of the revolver of Sardar Udham Singh. Sir Michael O'Dwyer fell to the ground. Lord Lamington and Sir Louis Dane were wounded but Sir Michael O'Dwyer never regained consciousness and died soon afterwards.

Sardar Udham Singh was produced before the Court on 2 April 1940. The long bitterness that he bore against O'Dwyer was clear from the fact that Udham Singh had pre-planned the murder of Sir Michael O'Dwyer. He had noted down the name and address of his victim on the pages of his diary for 1939 and 1940.

Udham Singh declared before the Court: "I did it because I had a grudge against him. He deserved it. I do not care, I do not mind dying. What is the use of waiting until you get old. You want to die when you are young. This is good. That's what I'm doing. I am dying for my country. Is Lord Zetland dead? He ought to be. I put two into him right there." He continued: "I have seen people starving in India under the British Imperialism. I am not sorry for protesting. It was my duty to do so just for the sake of my country. I do not mind what sentence I get— 10, 20, or 50 years or be hanged."

He was committed to the Old Bailey Central Criminal Court which passed a sentence of death. According to the Law Report of July 1940, ultimately Udham Singh, a noble son of Mother India, was hanged at Pentonville Prison on 31 July, 1940 for the murder of Sir Michael O'Dwyer. Sardar Udham Singh upheld the honour of India and avenged the genocide of Jallianwala Bagh. He occupies a distinguished position in the galaxy of Kshudiram Bose, Kanai Lal Dutt, Shaheed Bhagat Singh and other great patriots.

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Udyotakara (7th Century)

Udyotakara was a Shaiva saint and Sanskrit scholar and writer.

Udyotakara was a Shaiva acharya of Bharadvaja gotra. He refers to a place called Srughna, but it does not appear to be his birthplace. He was the famous author of *Nyayavarttika* which he wrote at Thaneshvara. Maybe, he was patronised by the king of Thaneshvara. The Bauddha Pandita Dharamakirti was his contemporary.

Nyayavarttika is a commentary on the *Nyayasutras*. The main purpose of the book is to refute the Bauddha logicians Dinnaga and Nagarjuna, and others anterior to them. He had studied Bauddha Nyaya deeply. Subandhu refers to him in his work *Vasavadatta* as follows: 'Nyayasthitimiva Uddyotkarasvarupam'. As Bana refers to *Vasavadatta*, in his works, the outer limit of Uddyotakara will be AD 635.

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Ugra, Bechan Sharma Pandeya (1900 — 1969)

Bechan Sharma Pandeya Ugra, born at Chunar in 1900, was an eminent Hindi writer.

Bechan Sharma Pandeya Ugra was born in a poor brahmin family of Chunar, U.P. His people had an interesting history, but had fallen on evil days. His schooling was rather scanty and haphazard - he was expelled from the school more than once for his rebellious conduct. However, he had ample opportunities to learn the ways of the world through his various wanderings with Ramlila troupes in northern India.

The city of Benaras at once horrified and fascinated him: it established his life-lone connection with *Aaj*. For editing the very first issue of an explosive magazine, *Swadesh*, from Gorakhpur, he was hounded by the police, which drove him first to Calcutta and then to Bombay where he was ultimately arrested. After yet another longer spell in Calcutta, where he edited *Matwala*, he roused a violent controversy through his book of stories *Chocolate*.

Temporarily disenchanted with the literary world, he went back to Bombay and worked for silent films. Thence he fled to Indore - this time to escape his creditors. There he edited *Vina* and *Swarajya*. Quarrels with the establishment made him leave Indore and spend sometime in Ujjain where he edited *Vikram*. After a few more wanderings, he settled at last in Delhi.

Thus Ugra led an extremely vagrant and chequered life. A prolific writer, he produced four books of verse, twenty collections of short-stories, ten novels, five full-length plays and two one-act plays. His autobiography *Apni Khabar* (1960) is unique for its unusual sincerity and candour.

The best specimens of his short story writing can be found in *Kala ka puraskar* (1954) and *Ugra ki shresth kahanian* (1961). Among his novels *Chand harinon ke khatut* (1923), *Delhi ka dalal* (1927) and *Ghanta* can still be read with interest. As for his play, they occupy a marginal place in his work, though his *Mahatma Isa* is still such a keen theatrical insight.

Ugra was a zealous reformist. Satire was his forte and he always had a design upon his readers. There is anger as well as gusto in his exposure of social evils. His style is pungent as well as vivid. A good deal of his writings led to controversy, as exemplified by *Chocolate*. The trouble about such books is that they are, perhaps, still-born as imaginative works.

Premchand, for all his moral and social concern, had a shrewder sense of life and literature. When asked to comment on the *Chocolate* controversy, he remarked that 'pamphleteering is a more legitimate and a more effective, means of achieving such ends. Why should then one use the short-story for this purpose which is, after all, only a literary form?'

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Ujjal Singh (Sardar) (1865 — ?)

Ujjal Singh, born at Hadal in Shahpur district in 1895, was an eminent freedoom fighter and politician.

Ujjal Singh was born on 27 December 1895 in a small and little known village called Hadal, in district Shahpur, now in West Pakistan, to Sardar Sujan Singh.

Sujan Singh's wife Lakshmi Devi bore him two sons, Sobha Singh and Ujjal Singh. The elder boy took after his father: he was tall and had an aptitude for business. The younger son, Ujjal Singh, took more after his mother. Like her, he was short in stature and deeply religious.

Ujjal Singh proved to be a good student. After the conventional education in the village Dharamsala and Madrasa (school), he was sent to the Khalsa High School at Amritsar. Not only did Ujjal Singh top his class in studies, he also proved to be uncommonly good at games and soon became the star performer at field hockey.

Ujjal Singh won a scholarship and joined the Central Model School, Lahore, to do his Matriculation. Thereafter, he joined the Government College. He was elected Captain of the College Hockey Eleven and carried his team to victory in the University games. Ujjal Singh passed his M.A. examination in History in the year 1916.

Soon after he left college, he started taking an interest in political and Sikh affairs. He became an active member of the Chief Khalsa Diwan, which was at that time the only organised and influential body of the Sikhs, presided over by Sir Sunder Singh Majithia. All its leading members held liberal views in politics, but were zealous in protecting the Sikh interests.

They presented memoranda on behalf of the Sikhs at the time of the Minto-Morley Reforms and also when Mr. Montagu, the then Secretary of State, came out to India after the First World War. To supplement their efforts, they decided to send a deputation to plead the Sikh cause before the British statesman.

Ujjal Singh, though fresh from college and with only a few years of experience of public life, was selected as a member of the Sikh Deputation to London. Although the Deputation could not achieve its object, Ujjal Singh held a number of press conferences and met leading statesmen and editors of papers and educated them on the position of the Sikhs as an important minority in India.

Ujjal Singh was elected to the Shiromani Gurdwara Prabandhak Committee and he was one of its founder-members. He served it till 1930, after which he did not seek election.

Ujjal Singh's parliamentary career began in 1926, when he was returned unopposed to the Punjab Legislative Assembly from the Sikh Urban constituency as an independent candidate. In the year 1927, during the days of the Gurdwara Reform Movement, he resigned his membership of the Assembly as a protest against the non-release of the Akali prisoners but was re-elected unopposed. He was returned unopposed in 1930 from the same constituency.

When the British government called the First Round Table Conference in 1930, it nominated Ujjal Singh as a delegate to the Conference to represent the Sikhs. The object of the Conference was to discuss constitutional reforms for conferring self-government in India. He served on the Federal Structure Committee and other important committees of the Conference.

But, as the Conference did not make much headway, the Viceroy persuaded Mahatma Gandhi and the Congress to participate in the Second Round Table Conference called in 1931, when Gandhiji represented the case of the country as viewed by the Congress. Here, too, Ujjal Singh was nominated to the Conference as a spokesman of the Sikh claims. Even this Conference did not produce the desired result.

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When Lord Willington, the then Viceroy of the country, set up a Consultative Committee on Reforms, with a view to following up the work done at the two Conferences, Ujjal Singh was again taken as a member of that Committee. He, however, resigned in August 1932 as a protest against the Communal Award which ignored the interests of the Sikh community as an important minority. He also participated in the Unity Conference held at Allahabad in 1932.

Ujjal Singh maintained close association with the freedom movement. Not being an agitator by temperament, he restricted his activities to the legislature and public speaking. He never minced words nor hesitated in throwing up office when he felt that the interests of the Community would be better served by such action. Just as he refused to participate in the Round Table Conference after the Communal Award which discriminated against the Sikhs, so also, a couple of years later, he resigned from the post of Parliamentary Secretary (Home) during the Quit India Movement in 1942.

He did this despite the fact that he was not a member of the Congress Party. He is a strong nationalist and a believer in the Swadeshi Movement. Since 1919, the year of the Jallianwala Bagh tragedy, he has always been wearing Indian made cloth and even for a number of years he used only Khadi.

In 1945, Ujjal Singh was chosen by the Government to be one of the delegates to a U.N.O.—sponsored F.A.O. Conference in Quebec (Canada). He utilised the opportunity to visit the U.S.A. also to acquaint himself with the conditions in that country. The same year, he was made a member of the Central Advisory Board of Education of India and also of the All India Council of Technical Education on which he continued to serve till 1949.

On the eve of the independence of the country in 1946, a Constituent Assembly was constituted to frame a Constitution for free India and members for it were chosen by the Assemblies. Ujjal Singh was elected by the Punjab Assembly. This was a great honour to Ujjal Singh and gave him an opportunity to make available to the constitution-making body his rich experience in public life.

Ujjal Singh had to abandon his vast estates consisting of thousands of acres of agricultural land, factories and urban property and cross over from Pakistan to India as a homeless refugee. For a time, he found shelter with his brother (Sir Sobha Singh) and then bought a house in Moshobra (Simla). He continued his political career.

He was re-elected to the newly constituted Legislative Council of East Punjab and, in succession, held the portfolios of Civil Supplies, Industries and Finance. He was also a member of the Second Finance Commission set up by the Government of India. He expanded his interests and served for a decade on the Indian Central Cotton Committee and the Textile Board, Bombay.

He became the President of the Northern India Chamber of Commerce and Director of many concerns including the Life Insurance Corporation, Industrial Cables Ltd., Hindustan Housing Factory and National Coal Development Corporation. Of the last three, he served as Chairman till he was appointed Governor.

By 1965, Ujjal Singh was anxious to retire completely from politics and concentrate his attention on re-building his lost fortune (he had received small compensation in the way of orchard land near Panipat) and social work. But the Government was in dire need of a Sikh who commanded the respect of his community and whose integrity was at the same time beyond reproach.

The Akalis had launched an agitation for a Punjabi Suba; Pakistan was sending infiltrators into Kashmir and trying to woo the Sikhs in preparation for an attack on India. The Government chose Ujjal Singh as the man of

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the moment and made him Governor of the Punjab on 1 September 1965. When the anticipated conflict occurred, and Pakistani planes were dropping bombs at Amritsar and other theatres of war, Ujjal Singh visited some of those areas and helped to raise the morale of the people.

By his broadcasts from the All India Radio on 6 and 11 September, he issued a clarion call and a stirring appeal to the people and the Jawans to rise as one man and throw back the aggressor.

In June 1966, he was appointed Governor of Madras. He held that post for a long time.

Ujjal Singh had married Sant Sev, daughter of a well-to-do builder Sunder Singh Dhupia and granddaughter of the famous Sikh poet-philosopher and divine Bhai Sahib Bhai Vir Singh of Amritsar.

Sant Sev, though a girl of nineteen when she was married, proved to be a great asset to her husband in his political and social life. She accompanied him to London during the Round Table Conference. She is associated with several social service activities. Their three daughters are all married to rich young Sardars.

The three things which have contributed to Ujjal Singh's success in life are his enormous capacity for hardwork, his integrity and his commitment to his faith. He rises very early, well before dawn. His day begins with prayer and exercise. He works all day, with a short break for lunch and a nap. He never misses going to the Gurdwara. And the day ends, as it begins, with prayer.

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Uma

Uma, a legendary consort of Siva, is associated with conjugal happiness—Uma and Shakti.

Uma was the consort of the legendary Siva. She is associated with conjugal happiness. Uma—her family name, Parvati—was born of Menaka and Himavat and grew up in luxury in the house of her parents who bestowed all their affection on their daughter. When Uma came to age, she learnt about Siva and decided to secure him as her husband. The parents, well aware of the eccentricities of Siva, tried to dissuade her from her goal. However, Parvati was firm and refused to abandon the goal. Finally, the parents conceded.

Himavat escorted the daughter to the mendicant's place. On way, they learnt from Rati that her husband Kamadeva was burnt alive by Siva's vision when the former had tried to distract Siva in penance. Even this tragic incident could not deflect Parvati and she begged of her father to leave her alone.

Parvati then sat down to perform penance and so austere was it that she would not touch even a leaf and was therefore called Aparna (i.e. without a leaf). When Menaka learnt of her daughter's plight. She was grieved and called on her, she was shocked to see her and cried out 'U-Ma' (Oh don't!), whence she was called 'Uma'.

Siva learnt of Parvati's resolve. He was pleased and owned her. Thereafter, they led a contented life and begot two sons, Ganesha and Subrahmanya. Parvati was considered an ideal wife; even today her blessings are sought by the newly-weds and she, with her husband Siva, is worshipped all over the country.

Uma is associated with Siva as his female energy (Shakti). Uma and Shakti are two aspects of the same reality. Uma, in two forms, one mild and the other fierce, has several names, referable to her various forms, attributes and actions. While in her mild form she is Devi,

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Uma, Gauri, Parvati, Bhavani, etc., in her terrible form she is Durga (the inaccessible), Kali, Chandi, Bhairavi (the terrible), Maha-Maya (great illusion), etc. In her fierce form, she is offered sacrifices (often bloody ones) and the Tantrikas, to propitiate her, indulge in orgies. As Annapurna, she is nourisher and compassionate.

Durga, the beautiful, has ten arms. She portrayed armed with weapons and riding menacingly on a tiger. Durga, may be, had to fight terrible battles against the Asuras and her triumphs, lauded by Suras, have been mentioned in the *Chandimahatmya*. As Kali, she is represented with a black skin, a hideous and terrible countenance dripping with blood, skulls hanging round her neck and 'in all respect resembling a fury rather than a goddess'. As Siva's Bhuta-Nayaki, she is the leader of the goblins and as Gananayaki of the Ganas. She is also known as *Kamakhya* (called after Kama, desire).

She is divine in all that is feminine and feminine in whatever is divine. Parvati is said to have evolved 'Lasya' a delicate dance, in contrast to her husband's vigorous Tandava.

Uma has her parallels in the history of other ancient cultures. The Babylonian Ummu or Umma, the Accadian Ummi, and Dravidian Umma can be connected with each other and with Uma—all standing for the Mother Goddess. Thesup and Hepa of ancient Assyria resemble Siva and Uma. Only their vehicles differ. In place of the Assyrians' lion, Siva's vehicle is Nandi, the bull.

"The history of India is replete with the names of great men to whom, on account of their service to humanity, divinity was ascribed. One such is Siva's. A benefactor of mankind, he was marked out in time for his qualities and placed on the high pedestal of deity." Uma, as the consort of Siva as also in her own right, was acknowledged as a great person, but her personality appears to have merged with that of her deity husband. "Firmness of love, steadfastness and tenacity are harmoniously adjusted in Uma. In her, romance loses itself in the depths of dedicated love, youth in age, passion in purity."

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Umapati Shivachariyar (13th — 14th Century)

Umapati Shivachariyar, born at Chidambaram, was a great Tamil poet and philosopher.

Umapati Shivachariyar, poet and philosopher was born at Chidambaram in a priestly family, privileged to perform the worship of Lord Nataraja at Chidambaram. He was initiated by the ascetic Maraijnana Sambandar as his disciple. He was ostracised by the fraternity of the ordained priests and so he came to live in a hamlet, Korravankudi, nearby.

Since then he came to be known as Korravankudi Umapati Shivachariyar. He later rose to become, by his erudition and scholarship, one of the most revered Sanatana Acharyas. He was a great scholar in the Sanskrit Vedaagamas and Tamil Tirumurais.

He has contributed eight of the fourteen siddhanta shastras in Tamil. They are collectively called the Siddhanta asktakam. He was an ardent devotee too, and his religious works are eight in number. *Paushkara bhashyam, Sataratna sangraham* and *Kunjitangristavam* are the Sanskrit works attributed to him.

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It was Umapati who gave credence to the system of Siddhanta philosophy, who posited two approaches and who extolled 'grace', the basic concept of the system. He is one of the greatest of the Shaivaite authors.

His important works include: *Shivappirakasam* (The light of Shiva), *Tiruvarutpayan* (The fruits of grace), *Nenchuvitututu* (Mind, the messenger), *Unmainnerivilakkam* (The true path), *Koyirpuranam* (Tale on Chidambaram), *Tiruppadigakkovai* (A garland of holy verses), *Chekkilar puranam* (Biography of Sekkilar), *Tirumuraikanda puranam* (The discoveries of the Tirumurais) , *Tiruttondar purana saram* (Essence of Tiruttondar puranam), 5UTevara Arulmuraittirattu (Anthology of the Tevaram verses), *Pauskara Bhasyam* (Commentary on Pauskara agama-in Sanskrit), *Kunjitangristavam* (In praise of Lord Nataraja-in-Sanskrit).

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Umarali Ali Shah (1884 — 1945)

Umarali Ali Shah, born in 1884, was an eminent Telugu scholar, philosopher and poet.

Umarali Ali Shah whose Sufi ancestors had migrated to India from Persia, was a scholar, philosopher, religious head, and the first Muslim Telugu poet in Andhra Pradesh to have learnt Sanskrit, Persian, Arabic and English. He enchanted the readers with his poems written in a chaste lanugage.

Brahma vidyavilasa, a shataka (a long poem of a hundred verses) on his family guru Akhail Ali shah, was written when he was sixteen. *Manimala*, a drama was published at the age of eighteen.

His other dramas were *Chandragupta, Anasuya*, and *Kala, Barhani Devi,* a prabhanda Kavya, deals with Barhani, sister of Bukkarayalu (founder of Vijayanagar empire) who strove for communal unity and abolition of Sati. *Svargamata* is a philosophic treatise on Sufism. *Muhammad gari jivitamu* is the life of Prophet Muhammad in Telugu.

Umar Ali Shah did not accept any job but was contented to be the religious head of the Jnana Sabha established by his ancestors. A sufi philosopher-poet, his poetry breathes the spirit of catholicism, synthesising the Hindu and Islamic philosophic thoughts. Shah was honoured by the American International Society in 1939 and the Jnanasabha in 1940 for his contribution to literature and philosophical thought.

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Umaravadiya, Batubhai Lalbhai (1899 — 1950)

Batubhai Lalbhai Umaravadiya, born at Surat in 1899, was an eminent Gujarati playwright.

Batubhai Lalbhai Umaravadiya Gujarati playwright, was born at Surat, graduated from Bombay in 1919, and took a degree in Law in 1927. He practised law for sometime and undertook government and private jobs. While practising at Surat, he also took interest in social activities and worked as Secretary to the

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unofficial Bardoli Inquiry Committee, headed by K.M.Munshi.

Umaravadiya's literary career was short, consisting of only a few years in the twenties. He however, attempted, with characteristic vigour, various forms of literature such as prose-poems, essays and plays, written under varied pen-names—Kishorilal Sharma, Sundar Ram Tripathi and Har Rai Dwivedi.

He also adapted some western stories and plays, and edited monthlies like *Chetan* and *Vinod* (1920-1923) and a weekly, *Sudarshan* (11928-1929). He also contributed to other periodicals such as *Gujarat* and *Kaumudi*. He also participated in the activities of Sahitya Samsad founded by Munshi in 1922.

Umaravadiya was thus a versatile man of letters and held great promise which unfortunately remained unfulfilled. He, however, excelled as a pioneer one-act playwright. His plays are deficient in compactness but succeed in depicting a single situation with subtle characterisation and ingenious dialogues. There is a search in them for new values in modern contexts. This experimental spirit makes him a pioneer in this literary form.

Umaravadiya's published works are: *Rasagito* (Lyrical songs, 1920), a small collection of prose-poems on romantic love; *Samsara ek jivananatya* (Worldly life: a drama, 1921), an adaptation of Sheridan's play *The School for Scandal*; *Vato-num van* (A cluster of stories, 1924), short-stories of a miscellaneous character in a rather crude form; *Matsyagandha ane Gangeya tatha Bijam charnatako*(1925); *Maladevi ane Bijam natako* (another volume of plays, 1927); *Batubhai-nam natako* (1951), a posthumous collection of Umaravadiya's selected plays; *Rasa anjali* (An offering of rasa, 1935); *Shakuntala rasadarshana* (Shakuntala recreated , 1935), an adaptation of the famous Sanskrit play of Kalidasa; *Kîrtidane Kamal na patro* (Letter of Kamal to Kirtida, 1938), an introduction to the main currents of Gujarati literature, being a review in a light vein of Munshi's *Gujarat and its Literature*.

Some biographical sketches of eminent Gujaratis written under the pen-name of Sundararam Tripathi and a few other essays still remain to be published in a book form.

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Umaruppulavar (17th Century)

Umaruppulavar was an eminent author of Tamil classic and grammar.

Umaruppulavar author of *Chirappuranam*, is said to have lived during the reign of Sri Venkateswara etta Bhupati who ruled over Ettayapuram during the Seventeenth century. His father Sheikh Muhammad Ali was a favourite with the court of Ettaiyapuram. Umaru received his early education from the court poet Katikai Muttuppulavar who taught him the Tamil classics and grammar.

Pulavar recommended Umaru to the court of Ettayapuram as his successor. Umaru's fame as an accomplished poet spread far and wide and attracted the attention of Sheikh Abdul Qadir, popularly known as Chitakkati. He requested Umaru to compose an epic poem on the life history of Muhammad Nabi, the Prophet.

Solemnly undertaking the work, Umaru,

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collected all relevant material from Sheikh Satakkattullah, the most revered Islamic scholar of the day, but before he could start writing his patron Chitakkati died and Ettayapuram was annexed by the Nawabs. However, one Abdul Kasim Maraikkar came forward to partonise the poet, and Umaru composed the epic called *Chirappuranam*.

Besides, Umaru also wrote *Mutumoli malai*, a collection of 88 hymns in praise of the Prophet. *Nanruru kovai* and *Nonti natakam*, which are in praise of Chitakkati, are also attributed to Umaruppulavar.

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Unnava Lakshmibayamma

——See under Lakshmibayamma Unnava

Unnava Lakshminarayana

——See under Lakshminarayana Unnava

Unnayi Warrier (18th Century)

Unnayi Warrier, born at Iringalakuda in 18th Century, was an eminent Malayalam poet in the court of Tiruvananthapuram king.

Unnayi Warrier was born at Iringalakuda in a priestly family. There is a controversy whether he was a courst poet to the king of Tiruvananthapuram. It is also doubtful whether he is the author of *Girija-Kalyanam*. Warrier's entire achievement centres on *Nalacharitam*, a high-serious poetic drama with spiritual dimensions.

The work resembles a full-fledged Shakespearian drama or a work like Goethe's *Faust*-a record of profound human predicament. Apparently, the work comes within the framework of the traditional art form, Kathakali. Even while using conventional classical expressions, Unnayi Warrier, shows sparks of creativity, sometimes by sheer manipulation of words and images and sometimes by applying a bold imaginative mind to the treatment of the old story.

This deftness has something of the creativity of Kalidasa. A critic referred to *Nalacharitam* as the *Shakuntalam* of Kerala. The tenderness of newly awakened love in a maiden's heart, the ferocious Kali's intrigue causing human disaster, the pristine beauty of womanhood, the sex-jealousy of an earlier lover, the conflict of a man subjected to vicissitudes of life—these are some of the elements which fascinated him to the Mahabharata story of Nala-Damayanti and prompted him to write his work.

The dramatist in Warrier attributes a hidden motive to Pushkara in usurping the kingdom even before Kali instigates him to do so. Similarly, the hunter who saves Damayanti in the forest is not a despicable character in Warrier's poem as in the ancient epic—he is a sensitive, primitive forester who pays heavily with life for his love. The minutest features in the characters of the Swan-messenger, the brahmin Sudeva, king Rituparna, etc., have been delineated carefully as in a modern play and not as in a stylised dance-drama.

In introducing soliloquies Unnayi shows qualities of a skilled craftsman who has an eye on the stage and an ear for music. Six such soliloquies are famous in the world of Kathakali for their emotional intensity, delineation of character, and literary excellence. 'Bahuka', the complex character, emerges as a fascinating figure, whose depth eludes our comprehension.

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Warrier has, in fact, created a classic drama with the limited resources of Malayalam two-and-a-half centuries ago.

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Unnikrishnan, Puthoor (1933 —)

Puthoor Unnikrishnan, born in 1933, is a modern Malayalam short-story writer and novelist.

Puthoor Unnikrishnan comes from Engandiyoor, Trichur. He spend two years at college and worked as a newspaper correspondent for some time. He joined the Devaswom office, attached to the famous Krishna temple at Guruvayoor, as a clerk, and rose to be the head of the Devaswom Library establishment, from which position he retired in 1987. He also served as a member of the Sahitya Pravartaka Cooperative Society and the Kerala Sahitya and Sangita Nataka Akademis.

Belonging to the modern school of writers who have experimented with new themes, Puthoor has portrayed in his short-stories and novels, the hopes and frustrations of the age. The world he delineates is one of custom-ridden people struggling for liberation, unemployed youths, unnatural deaths, running sores, germ-packed sputum, unwed mothers and abortions.

There are about a dozen novels and 24 short- story collections to his credit. The best known of the novels is *Balikkallu* (The sacrificial stone) which, set against the background of the Guruvayoor temple, artistically and effectively reflects his indignation against the mal-practices prevailing under the old regime. The novel also shows his characteristic narrative style with autobiographical overtones. *Akashvani* and *Kuttasammatam* (The confession) are two of his story collections.

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Unnikrishnan Nair, V. (1893 —)

V. Unnikrishnan Nair, born at Pallikunnu in 1893, is an eminent Malayalam poet and short-story writer, novelist and dramatist.

V. Unnikrishnan Nair was born at Pallikunnu, took a B.A. (Hon.) degree, and taught English at Brennen college, Tellichery. Later, he joined the central Revenue Department. He was President of the Kerala Kala Parishad (1954-56). He has also served on the Executive Council of the Kerala Sahitya Parishad, Kerala Sahitya Akademi and the Central Sahitya Akademi. In 1981, he was made Fellow of the Kerala Sahitya Akademi.

Nair started his literary career as a poet belonging to the Vallathol school and has been a controversial critic championing the excellence of Vallathol's poetry. He has so far published ten books of poems out of which *Kalatippatukal* (Footprints) earned him a prize from the Government of Madras. He also bagged the Puthelan Award in 1977. His biography of poet Vallathol is the most authentic study of the life and works of the great poet in Malayalam.

Nair's most memorable contribution to Malayalam literature is his translation from Bengali. He studied Bengali and translated short-stories, novels and dramas from the language as early as the twenties, introducing

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thereby such masterpieces as Tagore's *Vinodini*, Bankimchandra's *Rajani*, and Tagore's short-stories to the Malayalee readers.

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Unni Nampoothiripad, Ottoor (1904 —)

Ottoor Unni Nampoothiripad, born at Mayannoor in Malapuram district in 1904, is an eminent Malayalam poet and writer.

Ottoor Unni Nampoothiripad born at Mayannoor in Malapuram district, is famous for his devotional poems. Educated up to the ninth class, he started writing hymns on his favourite deities. Most of his poems are in praise of Lord Krishna. Several collections of his poems have been published such as *Namambika* (1932), *Shyamsundaran* (1945), *Mandakini* (1947), *Anandamurali* (1949), *Nilachandrika* (1974), *Ramakrishna karnamritam* (1972), and *Yamunakunjam* (1974).

He has also written some short stories and a play. The short stories have been published in book form; *Pooppalika* (1950) contains five stories and *Triveni* (1952) three. Theplay is entitled *Sathirthyante kazhcha*. Nampoothiripad has also translated *Akhoramani*, a Sanskrit poem, into Malayalam prose. It is the biography of Akhoramani, a disciple of Ramakrishna Paramahamsa.

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Upadhyaya, Baldeva (1899 —?)

Baldeva Upadhyaya, born at Sonabarasa in the district of Ballia in 1899, was an eminent Hindi scholar, orientalist and critic.

Baldeva Upadhyaya, scholar, orientalist and critic, was born at village Sonabarasa, district Ballia. He did his M.A. in Sanskrit from Benaras Hindu University and Sahityacharya from Sanskrit College, Varanasi. The main source of his inspiration were Pandit Ramavatar Sharma, A.B.Dhruva and Gopinath Kaviraja.

He served the Department of Sanskrit and Pali, Benaras Hindu university, in different capacities until his retirement as Professor in 1922. Then he joined the Department of Ithihas and Puran, Sanskrit University and later acted as Director of Research Institute at that University.

The main areas of Upadhyaya's writings are Indian philosophy and religion, Sanskrit literature, Prakrit, etc. He edited nine works but three of them, *Prakrit prakash* of Vararuchi (1975), *Veda-bhasya-bhumika-samgraha* of Sayana (1940) and *Kavyalankara* of Bhamaha (1928) are important for their erudite editing, introduction and notes. The *Sanjivani* commentary on *Prakrit prakash* is based upon a rare manuscript which had baffled the attempts of many European and Indian scholars towards comprehension.

Baldeva Upadhyaya has written more than thirty original treatises on religion, philosophy, literary criticism, etc. Some of his works on Sanskrit literature and poetics are widely acclaimed as pioneering efforts. On Sanskrit literature and Indian culture, he has written about thirteen books. His scholarly *Sanskrit*

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sahitya ka itihasa received the highest prize of the Hindi Samiti, Uttar Pradesh, and was translated into Kannada and Urdu.

Vaidika sahitya aur sanskriti (1954), *Sanskrit shastron ke itihas* (1969), *Bharatiya vangmaya mein sri Radha* (1970) and *Kashi ki panditya parampara* (1983) are landmarks in Oriental studies. The book on Radha received an award from the Hindustani Akademi of Allahabad. His *Bharatiya sahitya shastra* (2 vols., 1948 and 1949) is a scholarly and exhaustive treatise on Sanskrit poetics.

His books on Indian philosophy and religion show his deep scholarship of the subject. *Bharatiya darshan* (1941) received the Mangalaprasad prize of the Hindi Sahitya Sammelan of Allahabad and was translated into Oriya and Kannada. This volume is specially noted for its analytical treatment of Tantrik philosophy, culture and literature. *Bauddha darshan mimansa* (1946) got the Dalmiya Award and has been translated into Burmese and Singhalese.

Acharya Sankara (1950) comprehensively and authentically deals with the life and works of the great Indian philosopher. His other important treatises on the different aspects of Indian culture and religions are *Bhagawat sampradaya* (1954), *Puran vimarsha* (1965), *Bharatiya dharma aur darshan* (1977) and *Vaishnav sampradayon ka itihas aur sidhant* (1980).

Apart from these learned works he wrote scholarly introductions to some ten classical editions of oriental texts, published by the Sanskrit University, Varanasi. Besides, he contributed a large number of research papers to important journals in Hindi, Sanskrit and English. He also contributed to *Hindi Sahitya ka brihat itihas*, Vol.I and wrote about 115 entries for Hindi vishvakosha, both published by Nagari Pracharini Sabha.

For his scholarship he was honoured widely with several degrees and titles, such as *Sahitya varidhi* (Hindi Sahitya Sammelan), *Vachaspathi* (Sanskrit University), *Kalidasa sahitya-ratna* (Kalidasa Academy, Ujjain), and *Padmabhushan* (President of India, 1983).

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Upadhyaya, Brahmababdhab (1861— 1907)

Brahmababdhab Upadhyaya, born in 1861, was an eminent Bengali nationalist writer on religious and social topics.

Brahmababdhab Upadhyaya real name Bhavani Charan Banerji, was an eminent nationalist writer on religious and social topics in prose, and closely associated with Kesabhandra Sen and Rabindranath Tagore. He was deeply influenced by Surendranath Banerji and Swami Vivekananda in his patriotic activities. His father, Debicharan, was a police officer on a transferable job, and Brahmabandhab had to move with the family from one place to another.

He, however, passed the school leaving examination from Hooghly Collegiate School in 1876 and was admitted to the Calcutta General Assemblies Institution for higher studies where he came in contact with Narendranath Dutta who later came to be known as Vivekananda. Calcutta was the main centre of Indian freedom movement; Surendranth was lecturing, C.R.Das was also there, and the entire young Bengal was deeply influenced by their activities. Brahmabandhab, too, came under their influence.

He gave up his studies and went to

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Gwalior to attend a military course as he, at that time, believed that military action alone could bring freedom to India. He was soon disillusioned, as he did not get a chance to be educated in military science. He took up teaching for a profession at Memari in Burdwan district and later at the Calcutta Free Church Institution.

Kesab Sen was then active on the social scene in Bengal. Brahmabandhab soon got himself involved in neo-religious movements and was baptised into the Brahmo religion in 1887 and Christianity in 1891.

He, however, never lost his faith in the Vedanta. Probably like Kesab Chandra Sen he thought of bringing a new kind of religious unity through Christianity and Brahmoism to remove the orthodoxy of the Hindu religion. He met Ramakrishna, received his blessings and came into contact with Vivekananda. He even went to England to speak about the inner glory and strength of Hinduism.

He founded organisations in India and started writing forceful, thought-provoking essays for leading journals. He himself brought out socio-religious and literary journals and newspapers like *Sindu Times* (1891), *Sophia* (1894) and *Sandhya* (1904). His writings invited a lot of censure from the British government and he was accused of being a traitor. Brahmabandhab was very closely associated with Tagore, particularly when Tagore was to start his school at Santiniketan in 1901.

He joined the school for a year or so along with his friend and follower, Rebati Chanda. He also wrote an appreciation of Tagore's *Naivedya* (1901). His journalistic achievement is an asset to the history of Bengali letters. His use of language in Sandhya was meant for the common people but, when he started bringing out *Swaraj* (1907), he used the literary style for men of letters and taste.

Altogether twelve issues of this journal were brought out, but the variety of subjects and the standard of writings were startling. His autobiographical writing *Amar Bharat uddhar* (My attempt to make India free) was printed in this journal, as were some of his priceless essays on socio-religious culture like 'Snan yatra' and 'Dol lila'. His other works include *Bilat jatri sannyasir chithi* (1906), *Brahmamrita* (1909), *Samaj tatwa* (1910), Amar Bharat uddhar (1924), and *Pala-parban* (1925).

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Upadhyaya, Hari Bhau (1892 — 1972)

Hari Bhau Upadhyaya, born in 1892, was a notable Hindi writer.

Hari Bhau Upadhyaya was born in 1892 in an orthodox Brahmin family in a village called Morsa in Central India. His early education, under the supervision of his father, roused his interest in some of the classical works like the Upanishads, 'Shiv Kavach' and 'Ram Raksha'. He studied with interest the writings of Swami Ram Tirtha. He thus grew up to be a man of faith and strong religious convictions.

Upadhyaya completed his education at the Benaras Hindu University under the inspiration and training of the famous Hindi poet and writer, Acharya Mahabir Prasad Dwivedi. Even as a student he had started a paper, the *Adambar*. His proficiency in this field attracted the attention of Mahatma Gandhi who entrusted him with the editing of his Hindi paper, the *Navjeevan*.

In 1926, Mahatmaji sent him to Indore to resolve striking the differences between the mill-owners and the striking workers. In 1927 Mahatmaji sent him to organise the Khadi Movement and to start the Indian National Congress movement in Rajasthan. Under the

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affectionate patronage and care of Seth Jamna Lal Bajaj, Upadhyaya worked with zeal and enthusiasm.

He established a Gandhi Ashram at Ajmer and organised the first session of the Rajasthan Provincial Congress at Pushkar (Ajmer) in 1931. In 1930, he was deputed to start the Salt Satyagraha in Ahmer, for which he was imprisoned for the first time. He also played a significant role in the activities of the All India States People's Conference in Rajasthan and Central India.

A speaker of note, Upadhyaya used the platform to criticise the administration in the Princely States. As a social reformer of the Gandhian School, he set up the Gram Sudhar Seva Mandal at Ajmer in 1931. In 1944, he set up a Mahila Ashram at Hatundi near Ajmer, the first residential institution for women in Rajasthan.

Since 1947, when the country attained independence, he had continued to be an active political and social worker. He was Education Minister in the Rajasthan Government for sometime and resigned due to disagreements with the Chief Minister, Mohan Lal Sukhadia, on certain policy matters.

Hari Bhau Upadhyaya had been a notable Hindi writer. Besides numerous articles, four of his books in Hindi are well known. His first work, 'Sadhana Ke Path Par', is of an autobiographical nature. Another of his books, 'Swatantra Ki Aur', written before the independence, incorporates his contemplations about the State and society after deliverance from foreign rule. "Budbud' is a rumbling collection again, more in the nature of thinking out aloud. His fourth work, 'Yugdharma', is again a work on the ideal society that *Upadhyaya* had in mind. In Rajasthan, he had been issuing another paper, the Tyagbhumi.

Upadhyaya had been a 'Sadhak' throughout his life, a zealous disciple of Gandhian principles. He imbibed and practised the Gandhian views about social equality, economic decentralisation and respect for an individual's personality. He advocated merit and ability alone to be the sole consideration in making appointments to responsible positions. Distinctions based on caste, creed, religion and sex, he considered, should be removed.

He regards untouchability as inhuman and unethical since God could not have discriminated between his own children. It is the selfishness of man, he held, which had created these distinctions which had harmed Hindu society considerably. Upadhyaya, as a true Gandhian, advocated and worked for closer unity between the Hindus and the Muslims. Though he blamed the Muslim League for the growth of Muslim communalism, he still had faith in a closer unity of the two communities since the Britishers had exploited these differences and had divided the country.

His views on the political and economic structure again reflect his unflinching loyalty to Gandhian philosophy. He was in favour of decentralisation in the administration of the country. He had been a staunch supporter of the 'Panchayati Raj', and wanted the village to be a self-sufficient economic unit. He had been against heavy industries since they led to concentration of labour and its attendant problems. Heavy industry, he believed, should fill only the gap left uncovered by cottage industries.

He was distressed to see the condition of labour in Bombay when he went there to resolve the differences between the mill-owners and the striking workers. He stood for free trade and choice of profession in accordance with one's taste and training. The 'haves' should be the trustees and caretakers of the society and not its exploiters. He emphasised the Gandhian dictum that human happiness was not possible in the absence of economic freedom and decentralisation. For all types of social and economic problems, he felt that the Gandhian approach alone could work successfully.

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He had been quite explicit in blaming the British rule for the heavy taxation and systematic ruin of the peasantry in the country. He had been advocating the Swadeshi spirit, since this attitude, besides freeing us from economic dependence on other countries, would make us industrious, self-reliant and nationalistic.

Upadhyaya's simplicity of mind and habits, his love and regard for mankind in general and his religions outlook bordering at times on fatalism, had given him several loyal and staunch supporters. Even his political opponents valued him as a friend and a noble soul. Though never a ritualist, he had faith in the doctrinal principles of Hinduism like *Karma,* rebirth and *Moksha.* Believing in the efficacy of prayer, Upadhyaya had tried to practise these principles in his everyday life.

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Upadhyaya, Merusundar (15th Century)

Merusundar Upadhyaya, a disciple of Vachanacharya Bhadraratnamurti in the tradition of the Jain monk, was an eminent Gujarati prose writer.

Merusundar Upadhyaya was a disciple of Vachanacharya Bhadraratnamurti in the tradition of the Jain monk, Jinchandrasuri, of Khartargachcha. His compositions are an excellent example of medieval Gujarati prose in the form of 'Bal-avbodh' which provides a good idea of the contemporary prose style.

They run approximately into fifteen compositions in Sanskrit, Prakrit and Gujarati, including *Rushabhdev stavan* (1462), *Shadavashyak sutral* (1469) *Vagbhatalankar* on a volume of alankars by *Vagbhatta* (1479), *Ajit shanti stavan* on a volume in Prakrit by Nandishena; *Karpoorprakaran, Panch-nirganthi sangrahani prakaran* on a volume originally written in Prakrit by Abhaydevsuri, *Bhaktamar stotra varta-roop* on Bhaktamar stotra by Muni Mantungsuri, *Yogashastra* on a volume originally written in Sanskrit by Hemachandrasuri, *Vidagdha mukh-mandan* on a volume of alankars by the Buddhist scholar Dharmadas Gani, *Shilopadeshmala prakaran* on a volume originally written in Prakrit by Jaykritisuri, *Pushpamala prakaran* on a volume originally written in Prakrit by Maldhari Hemachandrasuri, etc.

His bal-avbodh on *Shashtishatak* (originally written by Nemchandra) is available in book form, edited by Bhogilal Sandesara. Merusundar's 'bal-avbodhs' are fine examples of scholarship and show the development of Gujarati prose in the fifteenth century.

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Upadhyaya, Ramcharit (1872 — 1938)

Ramcharit Upadhyaya, born at Ghazipur in 1872, was a famous Hindi poet and writer.

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Ramcharit Upadhyaya was born at Ghazipur in Uttar Pradesh. His early education was in Sanskrit, and later he attained good proficiency in Brajbhasha. In the beginning he had a leaning towards the old type of Hindi poetry, but later on the content of his poetry underwent a change. Receiving encouragement from Acharya Mahavirprasad Dwivedi, he began to write almost regularly for the periodical *Saraswati.*

His poems were also published in *Maryada.* Upadhyaya does not care much for flights of imagination, and is content with employing direct similes. Besides the poems published in these two periodicals his other poems like 'Rashtrabharati', 'Bharat bhakti' 'Bhavya Bharat', 'Devdoot', 'Devsabha', 'Vichitra vivah' are also worth-mentioning.

Description of nature, patriotic sentiment and social reform are the main themes of his poems. Taking *Priyapravas* as his model, Upadhyaya composed in 1920 a narrative poem, *Ramcharit chintamani,* which portrays Rama as a human being. The dialogue between Angad and Ravana in this poem is specially touching. He was the only writer of aphorisms of his times. His aphoristic, didactic verses are collected in *Suktimuktavali.* He had also written a novel, entitled *Devi Draupadi.*

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Ushanas (1920 —)

Ushanas, born at Savali in 1920, is one of the important figures in twentieth-century Gujarati poetry.

Ushanas full name Natvarlal K.Pandya, was born at Savali. He taught Gujarati literature at several colleges in Gujarati. He inherited his love of poetry from his parents, and cultivated a literary taste from his study of classical literature. He is known both as poet and critic, but makes a better impression as poet.

One of the important figures in twentieth-century Gujarati poetry, he is an outstanding sonneteer, but no verse-form is, in fact, alien to him. He has made new metrical experiments. His diction is Sanskritised, though marred at times by rugged phraseology and verbal idiosyncrasies.

In the first spate of creative outburst during 1955-60, Ushanas published four books of poems. *Prasun* (1955) contains all his major themes of poetry. Poems on seasons and other objects of Nature establish him as a fine meditative poet. 'Valavi ba avi' is the best known sonnet of this book, which depicts the agony of a lonely mother.

Nepathye (1956) is the collection of eight narrative poems; seven poems treat mythological and epical themes in a language rich in dramatic nuances, and 'Anurahasya' narrates a war-theme in the modern context. *Manomudra* (1959) presents the complex facets of life. *Ardra* (1960) does not strike a new poetic note. This volume does contain some descriptive verses on seasons. A sonnet sequence on Indian places and persons is another noteworthy aspect of the book.

Trina-no-graha (1964) and *Spanda ane chanda* (1968) mark the beginning of Ushanas's later phase of creative writing. A series of sonnets, in *Trina-no graha* centre round the themes of life, death and unrequited love. 'Vali pacha vatanama is the best known sonnet sequence of the volume and shows the metamorphosis of time. Time vanishes but it repeats as a blade of grass. 'Anhadni sarhade' is a memorable sonnet sequence in *Spanda ane chanda.* It is an excursion in time. The pilgrim

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finds himself in between the stars and the grass.

His figure itself is studded with stars and grass. *Kinkini* (1971) is a collection of the poets's representative songs. *Asvattha* (1975) is a highly acclaimed book of poems which won him the Sahitya Akademi Award for the year 1976. He is also a recipient of the Ranjitram Swarna Chandraka for poetry. *Bharat darshana* (1964) and *Rupnalays* are his other note-worthy books of poems.

Besides, *Vyakul vaishnava* (1977) is a collection of his devotional songs. He also wrote literary criticism, and *Be adhyayan* (1952), *Rupa ane ras* (1966) and *Upsarga* (1973) are his essays in criticism.

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Usman, Mohamed (Sir) (1884 — 1960)

Sir Mohamed Usman, born in 1884, was an eminent Muslim politician and social activist.

Mohamed Usman was born in 1884 in an aristocratic Muslim family and his parents were T. Muhamed Yakub Sahib Bahadur and Chand Begum. He was educated at the Madras Christian College and took his B.A. degree from the Madras University under the guidance of the famous Dr. Miller of the Christian College, Madras. Mohamed Usman married Shahzady Begum, daughter of Shifaul-Mulk-Zynulabuddin Sahib Bahadur, Madras. He had no issue. By nature, Usman was pious, God-fearing, good natured, a nationalist and a philanthropist. In his early days, he was very much influenced by P.T. Theagaraya Chetty and the Raja of Panagal, the founder of the Justice Party of Madras.

Usman was on close and intimate terms with Viscount Goschen and Lord Frederic Stanley, two of the famous Governors of Madras from 1925 to 1931. In spite of these high connections and intimacy with the high official circles, Usman was very simple and unassuming and mixed and moved with several of his friends freely. A man of principles, Usman was outspoken and there was no variation between his thought and his speech. He must be regarded as a gentleman to the very core, with a fund of common sense.

He was respected by all, by both the Muslims and the Hindus of Madras. To understand the greatness and importance of Sir Mohamed Usman is to enumerate the various honours which he acquired by dint of his merit and the titles and offices which the British government had conferred on him. He became a Councillor of Madras when he was only twenty-nine and was appointed an Honorary Presidency Magistrate in 1916-20. In 1921, he became a member of the Senate of the University of Madras. He was Vice-President and Chairman of the Madras Branch of the Red Cross Society from 1941 to 1943.

Sir Mohamed Usman was a favourite of the British government and he was conferred the titles of Khan Sahib, Khan Bahadur and Kaiser-I-Hind in 1920, 1921 and 1923 respectively. In 1928, he was made a Knight and in 1933, he was awarded the medal and the title of K.C.I.E. In 1935, he was presented with the Silver Jubilee Medal during the silver Jubilee Celebrations of the accession to the throne by the King George V, and the Coronation Medal in 1937.

From 1921 to 1923, he was a Member of the Madras Legislative Council, representing

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the Muslims of Madras. Later, he was appointed the Sheriff of Madras in 1924 and he became the President of the Madras Corporation during 1924-25. He made his mark in other capacities, such as the Chairman of the Overseas League, Madras Branch, and President, Madras Children's Society. He was one of the trustees of the Madras Victoria Public Hall from 1921 to 1925 and the Honorary Secretary of the Muthialpet Muslim Anjuman from 1913 to 1925. In 1921, he was appointed Chairman of the government Committee on the indigenous system of medicine.

Sir Mohamed Usman became the President of the Muhammadan Educational Association of South India from 1925 to 1935 and he was also the President of the Board of Visitors, government Muhammadan College, Madras. He was a Fellow of the Madras University for a long period from 1921. From his membership of the Senate of the Madras University, he became a member of the Syndicate of the University.

He was also elected a member of the Court of the Aligarh Muslim University. But the crowning achievement of Sir Mohamed Usman in the educational field was his appointment as the Vice-Chancellor of the Madras University during 1940-42. He was awarded the LL.D. (*Honoris causa*) on the occasion of the Centenary Celebrations of the Madras University.

Sir Mohamed Usman was a loyal admirer of the British government in India. Though he did not lost sight of the inherent defects of the British rule, he admired the British system of justice, education and Parliamentary form of Government. When he presented the Finance Bill as a Member of the Governor-General's Executive Council he said, "It is to be regretted that the opposition is getting into the habit of constantly attacking and abusing the British government.

It does no good to any one. Mr. Amery (Secretary of State for India) has rightly stated that the British people need not be ashamed of the great services that they have rendered to this country. To mention some of them, they have introduced in this country the British system of justice, education, parliamentary institutions and maintained law and order. The majority of the people in this country realise and recognise the great work accomplished by Great Britain in India and are very grateful to her."

As a politician, Sir Mohamed Usman was not a Congressman. He was a member of the South Indian Liberal Federation (Justice Party) and presided over the non-Brahmin Confederation at Trichinopoly in 1919. He was totally against the non-violent non-cooperation movement organised by Mahatma Gandhi and the direct action started by the Congress. He emphasised the necessity of the political parties uniting and helping the British against Germany during World War II.

He regarded Provincial Autonomy introduced by the Government of India Act of 1935 as a great gift of the British government to India, and he sincerely believed that if it was worked with goodwill, it could improve the condition of the people morally and materially. It was this political affiliation that led to his elevation as the Home Member of the Executive Council of the Governor of Madras from 1925 to 1934. As the acting Governor, he was also the Chancellor of the Madras, Andhra and Annamalai Universities.

Sir Mohammed Usman was totally against the spread of Japanese influence in South-East Asia and was a strong supporter of British imperialism. When the British government expanded the Viceroy's Executive Council by adding several Indian members, Sir Mohamed Usman was appointed a Member for Posts and Airways and occupied that position with great distinction and patriotism. Even though the Congress and the Muslim League rejected the offer of the British government made through Sir Stafford Cripps, Sir Mohamed Usman welcomed it and stated, "Patriotism is not the exclusive privilege and monopoly of political parties."

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He bitterly attacked the policy of the Congress Party when he declared, "All the progress that has been made in India as a result of British connection has been through the so-called irresponsible Executive Council. A responsible executive system of simple majority rule will not suit India on account of great communal differences." (Proceedings of the Council of States, March 1943.) When he was a Member of the Executive Council at Madras, he was responsible for introducing a Bill for providing additional grants for the improvement of factories, for the improvement of the condition of the Depressed Classes and for the improvement of the lot of the Todas in the Nilgiris. He was always interested in the welfare of the poor and the downtrodden. When he died in February 1950, the press and the public hailed him as a great patriot.

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Usmani, Shawkat (1901 —)

Shawkat Usmani, born at Bikaner in Rajasthan in 1901, is an eminent freedom fighter, politician and social activist.

Shawkat Usmani was born at Bikaner (Rajasthan) in a stone-cutter's family on 21 December 1901. His father, Bahauddin, traced his descent from Ustad Ruknuddin, a famous artist of the late seventeenth century.

Little is known about Usmani's early education. This much is certain that he was a student of Sampurnanand in Bikaner. It seems that before he could get through his high school education, he was engulfed by the Khilafat Movement and became one of the *muhajirs*, who migrated to Afghanistan (1919), wherefrom, with three hundred young patriots, Usmani started for the U.S.S.R. He was in Moscow by March 1921. There, he came in contact with a number of Indian revolutionary groups. He, like many others, studied Marxist literature in Moscow and received education in revolutionary methods and military science.

On 7 November 1920, the Communist Party of India was founded in Tashqand. A scheme was prepared to attack India through Afghanistan. King Amanullah refused to grant them permission to pass through his territory. Thus, an alternative plan was drawn up to take the route via the Pamirs. Two groups of revolutionaries, sent through the new route, landed themselves in British jails. Usmani was a member of the Liaison Committee, together with M.P.A. Arya till 1921, when Rafiq Ahmad Bhopali replaced them.

In 1922, he arrived secretly in India. His task was to organise workers and labourers in industrial towns and also to coordinate the labour movement in different Provinces on an all-India basis. Soon, he established close links with S.A. Dange (Bombay), Muzaffar Ahmad (Bengal), and S. Adhikari.

On 11 May 1923, he was arrested at Kanpur from the premises of the National Muslim School on a warrant issued from Peshawar, where he was lodged in a prison and tortured. There was an effort on the part of the British government to convert him into an approver. Usmani, being adamant in his resolve, was declared a State Prisoner (August 1923) and charged "for conspiring to deprive the King-Emperor of his sovereignty of British India". With Bradley and Mirajkar, he was one of the principal accused in the Meerut Conspiracy Case. The Session Judge of Meerut convicted him to transportation for life.

Released from jail in 1927, Usmani

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published a book 'From Peshawar to Moscow' the same year, attended the Madras Session of the Indian National Congress and then disappeared to reappear at the Sixth International Congress of Communists at Moscow (23 July 1928) under the assumed name of Sikander Sur.

Usmani's main areas of operation were the United Provinces and the Punjab. He edited and published a labour Urdu newspaper called the *Piyam-i-Mazdoor* (Worker's Message) from Amritsar (1929).

Usmani is a staunch Communist, adhering completely to a communist programme and for the establishment of a Socialist society throughout the world. He considered the year 1919, a landmark in the Freedom Movement because in that year a leftist trend appeared in the Indian National Congress.

By 1921, even the old Indian leadership would not tolerate the idea of Indian Independence. It failed to support peasant riots at Rai Bareilly and in other places. In his opinion, the Kanpur Conspiracy Case made the Communist ideas popular in India, for since 1923, the left wing of the Indian National Congress was also studying Marxism-Leninism.

Usmani's is a career of a revolutionary worthy of the cause. Honest, upright and unbending, he remained steadfast even under extreme torture. A patriot of the first degree, he fought relentlessly for Indian liberation, spending the greater part of his life in suffering and penury.

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Utpala (10th Century)

Utpala was a great philosopher of Kashmir Shaivism.

Utpala generally referred to with the honorific title of Deva or Acharya, was the grand teacher of Abhinavagupta in the Mathika lineage of Traiyambaka, the original propagator of the monistic stream of Kashmir Shaivism. Different from his name-sake Utpala Vaishnava, the author of *Spandapradika*, he was a direct spiritual descendant of somananda. Son of Udayakara, he was the teacher of one Padmakara on whose persuasion he wrote his commentary on *Shivadrishti*. More important, he was the teacher of Lakshmanagupta, Abhinavagupta's preceptor in the twin disciplines of 'Krama' and 'Pratyabhijna'. He flourished in the early half of the 10th century.

On his own testimony and rightly so, he discovered a new path in the Pratyabhijna (Recognition) school of Kashmir Shaivism and is credited with evolving a logical structure of the system, along with Somananda (*Tarkasyakartarah*). Of the five-text corpus of the Pratyabhijna school laid down by Madhava, the author of the *Sarvadashanasamgraha*, he is credited with the authorship of three works, namely, *Ishvara-pratyabhijnakarika*, *Vritti* and *Tika* or *Vivriti*. While the first two have been published, the last one is extant only in scant fragments. Though Somananda is hailed as the original propagator, in fact, it is Utpala's *Ishvara-pratyabhijnakarika* which became the foundational text of the pratyabhijna school.

Besides the above three, Utpala is credited with having produced seven more works *Shivastotravali*, *Ajadapramatrisiddhi*, *Ishvarasiddhi*, *Ishvarasiddhivritti*, *Sambandhasiddhi*, *Sambandhasiddhi vritti*, and *Vritti*, called 'Alochana', on Somananda's *Shiva-drishti*. Despite ascription of several titles to him in the tradition as well as manuscript sources to his authorship, a precise

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judgement appears premature due to the paucity of conclusive evidence.

Utpala was an original thinker in every sense of the term. Besides propounding a new philosophical discipline, he built up a strong logical defence against Buddhism on the one hand and Sankhya and Nyaya on the other. In addition, he introduced an aesthetic element in his notion of Vimarsha as chamatkara and opened the floodgate of devotion (*bhakti*) within the confines of vigorous Absolutism.

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Uttam, Assan J. (1923 —)

Assan J. Uttam, born in Hyderabad in 1923, is an eminent Sindhi writer, critic and scholar.

Assan J. Uttam, eminent writer, critic, and research scholar, was born at Hyderabad and migrated to Bombay at the time of partition of the country. He did his M.A from the University of Bombay in 1949. He has been writing since 1941. He edited a literary magazine *Phuleli* in 1946, published from Hyderabad.

He started and edited a monthly literary magazine *Naeen Duniya* (1950) and continued as its editor till 1972 when the magazine ceased publication. He was also the editor of *Sindhu dhara*, a Sindhi weekly, in 1960, and *Sindhu samachar*, a Sindhi daily, in 1972. In 1976, he started his own daily Sindhu Sansar.

Besides these, he has edited the special *Jiye Sindh* issues of *Dharamyug* and *Sarika*. As a progressive story writer, he has about fifty short stories to his credit which depicit day-to-day life, with themes ranging from struggle against poverty to struggle for peace.

One of his stories 'Raja' has been translated into Russian and German, besides other Indian languages. He is a pioneer of Marxist criticism in Sindhi and has written more than fifty essays on theoretical as well as practical criticism.

Some of these contain evaluations of the classical writers and saint poets. *Tagore-hika jhalak* is a book of his critical appreciation of Gurdev Tagore, published on Tagore's poetry, fiction and dramas from the socialist viewpoint. The work was well-received in Sindhi literary circles. As a research scholar, he has written a number of essays on the historical aspects of literary and cultural problems.

Bharat Ras dosti won him the Soviet Land-Nehru Award in 1970. The book is a result of his research in Indo-Soviet ties from the ancient times till today maintained through the caravans of commerce and travellers and messengers of revolution.

Uttam's other works include *Kashmakash* (Struggle, 1971), a collection of his 13 short stories; *Sindhi sahit* (Sindhi literature, 1971), a collection of eight critical essays; *Sahit ain sahitkar* (1974), a collection of essays, and *Sindhi natak, kahani ain tanqeed* (1981).

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Uttamchandani, Sundri (1924 —)

Sundri Uttamchandani, born in Hyderabad in 1924, is a prolific Sindhi fiction writer.

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Sundri Uttamchandani a prolific writer and essentially a fictioneer following the progressive trend, was born at Hyderabad (Sindh), now in Pakistan. She had her schooling at Hyderabad and after partition of the Indian sub-continent in 1947, migrated to India and settled in Bombay. She did her M.A. from the SNDT University and started her career as a teacher.

Sundri's entry in Sindhi literature was through her adaptation of a Soviet short-story 'Heroic Mother and Daughter' way back in 1946. Since then she has been a prolific writer and has turned over scores of short stories, plays, essays and two novels, many of which have been translated into a number of regional languages.

In book form, she came out with her first novel, entitled *Kirandara divaroon*, which went through four editions and was translated into a few vernaculars. After a lapse of three years, she brought out another novel, entitled *Preet purani, reet nirali* (Old love, new mode, 1956). These novels were followed by a number of short story collections - *Acha vara, g'arha gula*, To *jinhinji taati, Bhuri, Vichhoro, Yugantar, Kheriala dharti.*

The ingredients of social realism make up the main gelatin of Sundri's fiction. She is the only fictioneer who has her own place in progressive trend which was ushered in Sindhi literature by the progressive writers way back in the early forties. She is known for her vital characterisation in her novel and short-stories which form her formidable contribution to Sindhi progressive literature.

Her gift is the ability to create characters so vital that they seem to spring from the pages. There is nothing about them that can escape her lynx-like eyes. But for her commitment to the ideology, she could have been a marvel of a creative writer. Her confidence, her courage and determination come from the artist within her. For example, in her character-story 'Bhuri' in the collection of the same title, she portrays a woman character named Bhuri, who, after migration to India in the wake of the partition of the Indian sub-continent, sells from door to door 'papads' to her effort to keep the wolf away, and also in order to live with dignity.

On her business rounds, it is by chance that she happens to visit the house of her old acquaintance, Sushila, who is a conceited person and holds poor Bhuri as an object of contempt. Here in this story two women characters have been subtly contrasted. Her collection of short-stories, entitled *Vichhoro*, for its vivid characterisation, brought her the Sahitya Akademi Award for the year 1986.

Sundri has a number of publications to her credit apart from her short-story collections and novels. She translated 100 poems of Soviet poets and brought out the anthology, entitled *Aman sad'e pio* for which she was given the Soviet Land-Nehru Award in 1965. Her essays are compiled in *Bharat Rusb'a b'anhan b'eli* (Bharat Russia- two friends, 1976). Sundari is a journalist also and has edited a number of news magazines and literary journals.

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V

V.O.C. Pillay

—See under Pillai, V.O. Chidambaram

Va. Ra. (1889 — 1951)

Va. Ra., born at Thingular in Thanjavur district in 1889, was an eminent Tamil journalist, novelist, freedom fighter and biographer.

Va. Ra. full name V. Ramaswami, was born in an orthodox Vaishnavite brahmin family at Thingular in Thanjavur district. He was a journalist, novelist, freedom fighter, biographer, a man of letters, and an unsparing critic of society.

In 1905, while he was studying in the intermediate class at college, he left his studies to join the national movement. He went to Bengal in 1909. He was sent on a secret mission to Pondicherry to get in touch with Aurobindo who was in self-exile there to give him financial assistance and to act as a messenger. He stayed at the Aurobindo Ashram and came under the influence of Subramania Bharati who was also there in exile.

It was in 1914 that he returned to British India and on return engaged himself in active Congress propaganda, and his chosen areas were prohibition and Harijan uplift. He became the editor of *Swatantiran* (1919) in which his novel *Sundari* was published. He edited *Tamilnadu* (1919-19)and *Oozhian* (1922-25) and from 1925 onwards plunged himself again in nationlist activities of the congress party.

He participated in the Salt Satyagraha of 1931 and went to prison. It was during his confinement in Alipur jail that he wrote his now famous Nadai chittiram, a new genre that he fashioned in his unadorned, vigorous and swift flowing prose. On his release from prison he, alongwith K.Srinivasan (known as Stalin Srinivasan of the Free Press Journal, Bombay) and T.S.Chokkalingam, who was the editor of Tamil daily, *Dinamani*, launched the historic *Manikkodi*, with himself as editor and it was *Manikkodi* which became a harbinger of a movement, a renaissance in modern Tamil literature, gathering around itself the best of creative minds that modern Tamil has ever witnessed.

But that trail blazer was not to live long. After *Manikkoddi* had wound up, Va. Ra. went to Ceylon to edit *Veerakesari*. An orthodox Iyengar brahmin, he married in 1935 a Punjabi girl, Bhubaneswari. He returned to Madras in 1936 and became the editor of *Bharata Devi* till 1943.

Va. Ra.'s fiction-writing phase starts with the novel *Sundari* (1917) wherein he comes down heavily on society which has been cruelly unjust to women and advocates widow-remarriage. This novel is followed by *Vijayan* (1934), *Chinna sambu* (1942) and *Kothai* (1946) Theevu where he constructs utopian society ruled wholly by women, brave and liberated, fashioned after Bharati's reform and

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the uncompromising trenchancy of his critism got the better of the artist in him.

He valued his moral indignation more and the straight powerful prose that he fasioned bristled with prickly vigour. He had no patience for a cool detached characterisation that was demanded of a novelist. The best of Va. Ra. is, indeed, in his prose works, *Nadai chittiram, Vaalkai Vinodhangal, Kalaiyum valarchiyum, Maha kavi Bharatiyar, Tamil nattu periyarhal,* etc.

When he felt that Subramania Bharati was not being accorded the status that was his due, he wrote a book about the years he spent with Bharati at Pondicherry, giving a portrait of the man and the poet Bharati. The book has become a classic. He also wrote appreciatively of the social reformist in E.V.Ramaswami Naicker, at a time when E.V.R's Dravidian movement and atheistic creed had not made much headway.

He also presented portrait sketches with critical appreciation of ten public figures of Tamilnadu of his time, whom he considered Tamilnadu's 10 Great, including N.S.Krishnan, a film comedian, E.V.Ramaswami Naicker, an atheist, and K.B.Sundarambal, a vocalist acting in stage and films. Va.Ra. was unorthodox to the core in anything he did and he believed and acted on his unorthodoxy with conviction and arguable reason.

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Vacaspati Mishra (9th Century)

Vacaspati Misra, born in 841, was an eminent philosopher and versatile genius with encyclopaedic learning.

Vacaspati Misra was a versatile genius with encyclopaedic learning. He had a wonderful expositional skill and presentation of whatever subject of system he chose to handle. He had a life-long passion for philosophic truth. A multisided philosophic genius as he was, Vacaspati devoted himself to the task of setting forth authoritative expositions of all the *darshanas*. He wrote on all the important systems instancing his philosophic objectivity and width. The following are the works of Vacaspati:

(1) *Nyayakanika*—One of his works, is a commentary on the *Vidhiviveka* of Mandana;

(2) *Tattvasamiksha*— a commentary on Mandana's *Brahmasiddhi;*

(3) *Tattvabindu*—an independent treatise on *Vakyartha;*

(4) *Nyaya-Vartika-tatparya-tika*—his another great work—is a commentary on Udyotakara's *Nyayavartika*; it is an epistemological work which discusses in detail the nature of the *Pramanas*; it reconstructs Nyaya-Vaisesika philosophy; on account of this work, he also became famous as Tatparyacarya;

(5) *Nyayasuchi*—the Nyaya work, perhaps written as a supplement to *Tatparya;*

(6) *Samkhya-Tattva-Kaumudi* a commentary on Iswarakrishna's *Samkhya-Karika;*

(7) *Tattva-Varsharadi* a commentary on Vyasa's *Yogabhashya'*

(8) *Bhamati* a commentary on *Brahma-Shutra-Shankara-Bhashya*. All these works find their reference in the concluding third verse of *Bhamati.*

Besides these works, Vacaspati is supposed to have written other works like:

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(1) *Nyaya-Tattvaloka*,
(2) *Nyaya-Ratna-Tika*,
(3) *Brahmatattva-Samhitoddipini*,
(4) *Yuktideepika*—a work on Samkhaya,
(5) *Vedanta-Tattva-Kaumudi*.

His works on Nyaya are almost entirely devoted to the exposition and refutation of Buddhist theories. In these works, Vacaspati has laid down a firm foundation for Nyaya realism. His influence on the later Nyaya works was tremendous. In the candid words of Prof. Stcherbatsky: "In the IX century, the school of Naiyayikas produced in the person of Vacaspati Misra, a man who is perhaps, the most distinguished among the scholarly philosophers of Brahmanical India.

His knowledge is overwhelming. His information always first-hand, his exposition even of the most difficult and abtruse theories, very lucid, his impartiality exemplary. He is not a creator of new philosophic theories. But, he is a historian of philosophy imbibed with a true scientific spirit."

Of the works attributed to Vacaspati, *Bhamati* and *Tattva Samiksha* are regarded by scholars, as his *vedantic* works. But, Aufrecht says that *Tattva-Bindu*, Vacaspati's another works, is also Vedantic. Prof. Das Gupta does not seem to accept this, because in *Tattva-Bindu*, he asserts, the entire discussion is on *Sphota-Vada*, the doctrine of sound, which has nothing to do with Vedanta.

It appears, Vacaspati's search for truth culminated only in the metaphysics of Advaita philosophy. In a way, his scholarly works on different systems prepared him to devote his time, almost entirely to a study and exposition of Advaita Vedanta. The *Bhamati* represents the culminating phase of his long, sustained and integrated career as a philosophic writer.

The *Bhamati*, like the *Brahma-Sutra-Shankara Bhashya*, is known for its profoundity of spirit and subtlety of though. It represents one of the main streams of Shankarite interpretations. It is known for its vigour of style and clarity of presentation. It gives a clear and careful account of the central ideas of Advaita. It expounds uncompromising non-dualism, setting forth its basic principles in cogent terms. In short, his view of Advaita is marked by depth of insight.

It is not difficult to see what could have been the force that impelled Vacaspati to write a commentary on the *Brahmasutra-Sankara-Bhashya*. The scholars of the *Bhamati* school of Vedanta attach much importance to *Bhamati*. The obvious reasons are: Vacaspati's other vedantic work, viz. *Tattva-Samiksha*—a commentary on Mandana's *Brahma-Siddhi*—has not found the light of the day.

We have to see the remains of Vacaspati's *Advaitism* in *Bhamati* alone. *Bhamati*, thus, is the only extant work on Vedanta; it is the only source as far as the Vedantic views of Vacaspati are concerned. No doubt it is a commentary; but this does not prevent it from being called a critical work in as much as it is not limited in scope, in the sense that a commentator's duty is only to expand and clarify the meanings of the concepts of the original thinker.

Apart from being a commentary, *Bhamati*, has all the features of an independent work, as he inclines to reject in it, loose metaphysical explanations of other systems. Interpreting Sankara, indeed is a subtle art and is beset with certain serious difficulties. Yet, in interpreting others in general, it is many a time seen that one's own views or impressions find a place in what is being interpreted.

In fact, in his attempt to give us an effective exposition of Advaitic truth, Vacaspati does not stand silently, but resorts to criticism and evaluation and in doing so he hardly avoids personal expressions of opinion. Thus Vacaspati, even though a commentator on the *Brahma-Sutra-Sankara-Bhashya*, overcomes the limitations of a commentator and, goes to pronounce his own critical standpoint, with regard to the commentator on *Bhamati*. He

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explicitly says that *Bhamati* is not a mere commentary, but a *vartika*.

However, it should be said that Vacaspati does not take too much liberty with the original *bhashya*. He pays eloquent tribute to the latter. He calls it *Prasanna gambheeram* and holds it in high esteem. It is clear, admits Vacaspati and also deep. That is, it is calm to outward appearance, but the depth of thought revealed on analysis shows its weight and majesty. He expresses his extremely sincere devotion (*bhakti*) to his master Sankara. He says, "As street waters are purified by falling into the currents of the Ganges, even so do the lowly works of those like us, by their conjunction with the work of the master.",

Further, *Bhamati* is considered very great by virtue of its having a number of sub-commentaries. *Vedanta-Kalpataru* by Amalananda (13th Century A.D.) is the most important and the earliest of the commentaries. It became more popular obviously because of the authors' celebrity. *Vedanta Kalpataru* is further commented upon by Appayya Dikshita (16th Century A.D) under the name *Vedanta-Kalpataru-Parimala*.

Vedanta Kalpataru of Amalananda is also further commented upon by Lakshmi-Narsimha, son of Konda Bhatta, towards the end of 17th century under the name *Abhoga*. It has attracted little attention. It criticises *Parimala* often, though inspired by the latter. It follows relatively an independent line of thinking. Besides *Abhoga*, Lakshmi-Narsimha seems to have written another work called *Tarka-Pradeepa*.

Amalananda's *Vedanta-Kalpataru* is further commented upon, by Vaidyanatha Payagunda, under the name *Vedanta-Kalpataru-Manjari*.

Amalananda has also written another independent work called *Shastra-darpana* wherein he discusses the different topics (*adhikaranas*) of *Brahmasutras*. Here, there is but little scope for the exhibition of his originality. In fact, *Shastradarpana* is merely a reflection of Vacaspati's views. He himself admits this in the second verse of *Shastradarpana*.

Still, there are other commentaries on *Bhamati*, such as *Bhamati-Tilaka* of Allala Suri (1700 A.D.) son of Trivikramacharya, *Bhamati-Vilasa, Bhamati-Vyakhay* or the *Rju- -Prakasika* by Sriranganatha, who is also known as Akhandananda. *Rju Prakasika* is a simple gloss which closely follows *Kalpataru; Bhamati Bhavoddipika* by Achyuta-Krishna-Tirtha who also wrote a commentary on *Siddhanta-lesa* and *Taittireeya Bhashya*; and an anonymous *Bhamati-Yukti-Sangraha*.

Though Vacaspati Misra is a person of wide repute, his personal life is not very well known. Yet, his date is not so enshrouded in mystery, though there is total lack of exact chronology in early Indian history. There has been in India, an indifferent attitude towards the personal histories of her great men. If some Indian repent for having been lacking in matters of historicity, others contend that *Tattva* or Truth knows no confinement of age and time and is beyond these borders as it is comprehensive. Hence, there is no necessity, so goes the ancient Indian view to fix a certain date of a philosopher o thinker, for what he teaches is not for his own, admitted that "the task of the historian is hard, especially in philosophy, yet, there is no absence of accurate chronology, in the case of Vacaspati Misra. The problem of determining the exact date, of his is not insoluble. His own works furnish us a clue for the determination of the date. And in fixing his date we should keep ourselves in touch with the documents given by Vacaspati himself. We would then be logically compelled to come to a decision. This would be a better and a wiser way. In this light, we may even discard the suggestions regarding the date of Vacaspati, given by any scholar other than Vacaspati himself. An attempt may be made here to wrest documentary facts evinced by his own works to suit a comfortable date of his.

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With the help of internal and external evidences available in his works, his date can be determined. And it depends upon the following factors:

(i) Vacaspati himself makes a statement that he completed the works called *Nyaya-Suci-Nibandha*, a short work on the arrangement of *Nyaya-Sutras* in the year 898.

(ii) The name of king *Nriga* is mentioned in *Bhamati*. This contention actually found in *Bhamati* helps to determine the chronological relation between Vacaspati and *Nriga*.

(iii) From the chronological reference of (a) Udayana (984—A.D.), who has commented upon Vacaspati's *Nyaya-Vartika-Tatparya-Tika* under the name *Nyaya-Vartika-Tatparyatika-Parishuddhi* and (b) Jayanta Bhatta, the author of *Nyayá Manjari*.

Considering the first factor, the question one has to ask for oneself is whether the date of construction of *Nyaya-Suchi Nibandha* (i.e. 898) is Vikram era or not. Since Vacaspati is believed to be the native of Mithila of Gangetic Hindusthan, the date must be taken as corresponding to *Vikram* era only, which when converted becomes 841 A.D.

Thus, on the strength of the above quoted reference, Vacaspati may safely be assigned to the period in-between 800 and 900 A.D. It can be concluded that, Vacaspati flourished in the 9th century A.D. and wrote several works.

This second factor of evidence also helps us very much in fixing his date. But, there is one difficulty. Prof. Das Gupta and J.H. Woods maintain that there is no epigraphical record of the king Nriga and hence we cannot, in their view say, when and where he lived.

But, there are other scholars like Mahamahopadhaya Ganganatha Jha, S. Subrahmanya Sastri and V. Subrahmanya Sastri, who disagree with Das Gupta and J.H. Woods. They point out that Nriga, the real king of Mithila was the predecessor of the King Nanyadeva, who reigned about 962 A.D. or 1019 Vikram era.

The two learned Shastris referred to abov write that Nriga was a real king and not a mythological figure. This may almost be taken as correct, for Amalananda, in *Vedanta-Kalpataru* says the following: Aacharya You maheepatir *Mahayanchakar* tasya *nama* Nriga *iti*. There is sufficient evidence on record in *Bhamati* that Vacaspati was under *Nriga* who was a king of generous nature, highly famed for his wonderful deeds. He was well established in the court of King Nriga. He, for a great many years of his life, found aid and comfort under the kind patronage of king Nriga.

Coming to the third factor of evidence it can be very well discerned that there must have been a good interval of time between Vacaspati and Udayana (984 A.D.) and needless to add, Vacaspati was earlier to Udayana.

Further, with regard to the relation between Vacaspati and Jayanta Bhatta, there have been conflicting and controversial views. Vacaspati mentions *Nyayamanjari* by name in *Nyaya-Kanika* as a work of his teacher and in *Nyaya-Vartika-Tatparya-Tika*, he refers to Trilochana as his teacher. On this basis, some maintain that Trilochana could be none other than Jayanta Bhatta, the celebrated author of *Nyaya-Manjari*. And hence in their opinion, Jayanta was prior to Vacaspati.

But this view is erroneous. It is based on wrong presumption, since the title *Nyaya-Manjari* referred to in *Nyaya-Kanika* might have been some Mimamsa work. Further, it is erroneous to identify Trilochana with Jayanta Bhatta, for had Jayanta and Trilochana been one and the same person, Jayanta himself would have been the author of new interpretations of the terms like *Avyapadesya* and *Vyavasayatmaka*. But, the glaring fact is that Jayanta has not given such interpretations. In fact, he was not, aware of these views. But, Vacaspati clearly states that the source of his novel interpretations of the above mentioned terms, is his teacher Trilochana. Hence, it is quite just possible that Jayanta and Vacaspati

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were contemporaries, not knowing each other's views. This may be due to geographical distance.

Thus, Jayanta also may be placed in the 9th Century A.D. And for Vacaspati, the limits 840-900 are all that we can fix. He cannot have flourished either in the 10th or after the 10th century.

Thus, to fix the date of Vacaspati Misra we need not merely confine ourselves to the direction of some scholars like Prof. Cowell, Barth, Macdonell, at whose hands much of evidence is left untouched. These dates are unconvincing, when compared to Vacaspati's own statement. So these dates prove a failure. In fact, to assign a period as late as the 10th Century or 11th century A.D. to Vacaspati Misra is impossible in the face of the strong evidence found in his own works, especially *Bhamati*, which is valuable as a sources of reliable information as quoted and explained earlier. This reference in *Bhamati* which gets strengthened thoroughly, prevents one to place Vacaspati in the 10th (or later than it) century A.D. Further, the priority of Vacaspati to Udayana prevents one from placing him later than 10th century.

All these go to show that Vacaspati lived in all approximate, certainly not earlier or later than the period 841-900 A.D.

Care, however should be taken to remember that there existed a later Vacaspati in Bengal (1350 A.D.), who is supposed to have written a commentary on Sriharsha's *Khandana-Khanda-Khandya* (The sweets of refutations) called *Khandanoddhara*, who has nothing to do with *Bhamati*.

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Vachhani, Krishin 'Rahi' (1932 —)

Krishin 'Rahi' Vachhani, born at Larkana in Sindh in 1932, is an eminent Sindhi poet and short-story writer.

Krishin 'Rahi' Vachhani, eminent poet and short story writer, was born at Larkana Sindh, now in Pakistan. He has exhibited remarable exuberence and freshness of imagery in post-partition Sindhi poetry. Born in a middle class family, he had his primary and secondary education at various places in rural Sindh.

After the partition of the country, he migrated to Bombay, where he graduated from Bombay University and took up a government job. His ailing childhood made him shy and introvert. This attitude in turn gave him a capacity for enduring pain and suffering silently.

Moving with parents from place to place offered him an opportunity to meet, mix and live with the rural folks, especially the village women. He considers them the custodians of culture. Hearing them singing ballads and playing on their indigenous musical instruments, the tunes of rich Sindhi folklore left an indelible mark on his mind. This impact tuned his poetic mind and the resultant poetry that ensued was highly musical. His lyrics show a keen awareness of the problems of humanity and the dangers it faces in today's world.

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His literary career started with story-writing. His collection of short-stories, *Lurka ain murka*, is a highly appreciated collection. The stories therein depict his awareness of social realism.

He started writing poetry in 1952, and his poems in the beginning reflected progressive ideology. This phase continued till 1962. Thereafter, the experimental period of his creativity started during which he experimented with a variety of old and new forms as also the content.

His collection of poems, *Kumach* won him the Sahitya Akademi Award for 1971. Many of his lyrics have been set to tune and sung in films and musical programmes. Rahi has written many 'new' poems also, but he is perhaps at his best when he writes in traditional forms with the 'new' content.

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Vadakku Thiruveedi Pillai (1217 — 1312)

Vadakku Thiruveedi Pillai, born in 1217, was one of the illustrious Vaishnavite Acharyas and Tamil Poets.

Vadakku Thiruveedi Pillai was one of the illustrious Vaishnavite Acharyas. He lived in a palatial house on the North Street of Sri Rangam. The Vaishnatite Acharyas of those times were known as Pillais and as his name at birth is not known he is known by the name Vadakku Thiruveedi Pillai, i.e. the Acharya of North Street. His life and times, as of other Acharyas and Alvars earlier to his times, are recorded in the Guru paramaparas of the Tamil Vaisnavites.

He was one of the four disciples of another great Acharya, Nampillai. Vadakku Thiruveedi Pillai is known, apart from his other accomplishments, for his exhaustive commentary on the thousand and odd hymns of Nammalvar, the last of the Alvars of 10th century. This commentary is known as *Mupatharayirappadi* i.e. the work of 36,000 padis (the count of the syllables they contained).

In the Vaishnavite acharya tradition, abject surrender to the acharyas is demanded and given. Devotion to the acharya is considered supreme, more important than even one's devotion to the Lord.

An incident is narrated in the Guru parampara that Vadakku Thiruveedi Pillai abstained from conjugal relations with his newly married young wife. Hearing of a commotion in the nuptial room, Pillai's mother went in to find out what it was all about and found pillai shivering in mortal fear. Pillai cried out that he saw in the person of his wife a ferocious cobra raising its hood poised to attack him.

It was at the behest of Acharya Nampillai that Acharya Thiruveedi pillai became a normal husband. Soon when a son was born, he was named Pillai Lokacharya. A year later, it was the turn of the Lord Himself to self Thiruveedhi Pillai, "Just as you obliged your Acharya, oblige Me and get a son to bear my name." So the second son was born, who was named after the Lord, Azhahiya Manavalan. Both the sons in their time became renowned Acharyas and enriched Vaishnavite literature with their contributions.

The Guru paramparas are contempory accounts and are authentic record of the lives of the Acharyas. Only when they talk of earlier times, of the Alvars, they indulge in myth making. There is another story told in *Guru parampara prabhavam* which is related to the Acharya's contribution to Vaishnavite literature.

There was a time when the elder Acharya, Nampillai, was at his eloquent best in his

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elucidation of Nammalvar's *Thiruvoimozhi*. Struck by the profundity of the elder Acharya's exposition, Vadakku Thiruveedi Pillai sat through the whole night and meticulously recorded all that had flowed from .1Uthe master and showed it to him the next morning. It was a voluminous exposition containing 36,000 padis.

The Guru scolded him for recording his exposition without first seeking his permission and refused to give it back. Another disciple, Eyunni Madhava Perumal, became apprehensive that Vadakku Thiruveedi Pillai's precious and laborious recording could meet the fate an earlier effort by another colleague, Naduvil Thiruveedi pillai Bhattar, had met: the master had consigned that work to the flames.

In desperation he appealed to Lord Ranganatha to save the treasured commentary. As the story goes, the commentary was returned to the disciple.This was how the commentary of 36,000 padis famed as *Itu* was saved for posterity and it has come to occupy a pride of place among the Vaishnavite commentaries. (Also see entry on *Thiruvaymoli Itu*).

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Vagbhadananda Guru (1883—1939)

Vagbhadananda Guru, born at Pattiyan in Kottayam in 1883, was a spiritual leader, a consummate scholar, a fiery orator, a poet of rare excellence, a zealous patriot and an intrepid fighter against social evils.

Vagbhadananda Guru was a many-sided persoality. He was a spiritual leader, a consummate scholar, a fiery orator, a poet of rare excellence, a zealous patriot and an intrepid fighter against social evils.

He was born on 29 April 1883 at Pattiyan in Kottayam, a part of Malabar. His father was Korna Gurukkal and his mother Cheeru Amma. His father, himself a scholar, was his first teacher. Later, he studied grammar and logic under M.K. Gurukkal and Parampath Rairu Nair.

At the age of twenty, he started a Sanskrit institution—Tathwa Prakasika Ashram—at Calicut, where he taught poetry, rhetoric, grammar, astrology medicine, etc. At this time, he came into contact with Dr. Ayyathan Gopalan, who was a staunch Brahmo Samajist and joined the movement.

He founded Atmavidya Sangham, which had a profound and pervasive impact upon the land. E.M. Sankaran Namboodiripad, the Marxist leader, in his book 'Kerala, the Motherland of the Malayalees', writes: "Sri Vatghadananda Guru, who surpassed Sri Narayan Guru in scholarship and eloquence, at first through Brahmo Samaj and later through Atmavidya Sangham, fought fircely casteism, idol-worship and drinking, and succeeded even in converting some of the orthodox Hindus."

Vagbhadananda knew that the casteist and the moderates were a danger to national freedom and unity, and stood four square against them, meeting their pernicious arguments with incisive logic and masterly skill and exposing their hollowness. He moved throughout the length and breadth of Kerala like a hurricane, urging the people to fight the British rule in India, irrespective of their caste and creed.

He sent thousands of his followers to join the Civil Disobedience Movement and court arrest. It was at his instance that men like Dr. A. Chandu, T.V. Anandan (Sarvodaya Leader), Pandavath Sankara Pillai and Swami Achuthanadan threw in their lot with the

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Freedom Movement and courted imprisonment. Referring to this, M. T. Kumaran writes in the 'Malayalam Encyclopaedia': "In response to the call of the Atmavidya Sangham committed to human freedom and human rights founded on morals, many members of the Sangham participated in the Civil Disobedience Movement in 1930 and Quit India Movement in 1942 and went to jail."

The Civil Disobedience Movement in 1930 gathered momentum and caught on. Jinnah and Dr. Ambedkar came forward with the demand for separate electorates. Some weeklies in Malayalam like the *Mithavadi*, the *Gajakesari* and the *Sahodaram* were the protagonists of communalism and British rule. Scathing attacks upon Gandhiji and the constructive programme of the Congress were published in them.

A few excerpts from them can be quoted here as samples. "How foolish Gandhi is in thinking that freedom can be attained by spinning charka and prohibition" (*Gajakesari*). "In fact the Congress is the exclusive representative of the vested interests of the caste-Hindus. There is none who has done more harm to the depressed classes than Gandhi, and his stand at the Round Table Conference is an instance in point" (*Mithavadi*). "The so-called Congressmen are the born enemies of the depressed classes" (*Sahodaram*). These articles came out in 1931.

Vagbhadananda Guru opposed tooth and nail on these anti-national views. The patriotic youth of Kerala were inspired by his spirited writings and speeches. A few excerpts from his writings are given: "Is Gandhi a caste-Hindu who has made possible interdining of Hindus, Christians and Muslims at one table? He is the greatest humanist in the world." "The rotation of the spinning has blinded the far distant Lancashire. If we continue spinning by our own hands and stick to prohibition, we will get freedom in one day, not in one year." "Gandhi is the true socialist, who had adopted a Harijan girl and exorcised the ghost of casteism" (*The Atma Vidya Kahalam*).

In an article entitled "Who are the lawbreakers", he declared that the British are the law-breakers and that their Government should be tried and impeached by a World Court. He was warned by the authorities for his seditious utterances.

The famous Guruvayoor Temple was the focal point of the Satyagraha Movement for temple entry. When Kelappan started his fast at the temple for the temple-entry of the Harijans, Gandhiji himself intervened and took up the cause. A weekly, the *Sanatana Hindu*, opposed the temple-entry and defended casteism. Vagbhadanada Guru stoutly countered their arguments and exposed their hollowness.

At this time, Gandhiji published ten questions regarding untouchability. Pulppakkara Damodaran Namboodiripad attacked Gandhiji's arguments and tried to justify casteism on the basis of the scriptures. Vagbhadananda hoisted him with his own petard and ably vindicated Gandhiji's stand.

This was brought out in a book entitled 'Gandhiji and the Interpretation of the Scriptures'. He says in this book, "If there is any one in the world who truly lives on the ethics of Sanatana Dharma, it is Gandhi. The Sanatana Dharma has to be lived, not in the forests, but in the nation."

The lamp he lit in the domains of spirituality and literature will keep burning undimmed. Sukumar Azhicode, Professor of the Calicut University, in his introduction to the Biography of Vagbhadanada Guru and the souvenir of Vagbhandanda Guru, writes: "Sri Vagbhadananda Guru has re-established in the early decades of the 20th century, the intellectual brilliance of Sri Sankara." "He was quite unlike the contemporary religious leaders. He was a scholar *par excellence* who fathomed the depth of Indian literature and knew its soul."

The mantra which he kept repeating was a

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clarion call to the drooping spirits of the people of his land.

"Awake, remember the Lord,

Grid up your loins, fight injustice."

A hero to the core, he fought all injustices, lived nobly and at last entered *Samadhi* on 29 Octber 1939.

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Vagbhata I (12th Century)

Vagbhata I was an eminent Sanskrit philosopher and poet.

Vagbhata I is the author of *Vagbhatalankara*, an elaborate work on rhetoric, containing 260 verses, divided into five sections. The works is available with Simhadevagani's commentary in the *Kavyamala* Series, 1933.

The definition of kavya, requisites of a poet, poetic conventions, languages used, types of kavyas, doshas and gunas, shabdalankaras and arthalankaras, rasas, nayakas and nayikas form the topics dealt with.

Vagbhata, a Jain, was the son of Soma and a minister, probably of Jayasimha, the son of Karadeva of Anahillaptaka. He florished in the first half of the twelfth century. He seems to be identical with the author of the epic, with verbal jugglery, named *Nemivarnana*, which he quotes.

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Vagbhata II (14th Century)

Vagbhata II was an eminent Sanskrit philosopher and poet.

Vagbhata II author of *Kavyanushasana*, was the son of Nemikumara and Mahidevi. The book edited with the author's *Alankaratilaka* commentary is available in the *Kavyamala* series, 1915. Vagbhata II flourished at Rahadapura in the fourteenth century, and refers to *Vagbhata* I and *Kavyaprakasha*.

He made use of *Kavyamimamsa* in his work. The text is in five 'chapters and is mostly in the sutra form. The commentary gives explanations and illustrations. The usual topics, like the purpose the poetry, requisites of a poet, poetic conventions, definitions of kavya, classifications of kavya, doshas, gunas, ritis, alankaras of sound and of sense, the nine rasas, varieties of heroes and heroines, ten stages of love, and rasa-doshas are dealt with in Kavyanushasana.

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Vaidya, Chintaman Vinayak (1861 — 1938)

Chintaman Vinayak Vaidya, born at Kalyan in Tahna district in 1861, was an eminent Marathi scholar and social reformer.

Chintaman Vinayak Vaidya alias Nanashaheb Vaidya was born on 18 October 1861 at Kalyan in the Tahna district of Maharashtra, where his father, Vinayak Bapuji Vaidya, was a legal practitioner. The youngest of the five sons and daughters, Nanashaheb had his primary education in Marathi and then high school education in English.

He passed his Matriculation examination in 1877, distinguishing himself by standing first in the Bombay University and winning all the prizes and scholarships. He joined the Elphinstone College at Bombay for his University education and got his B.A. degree in 1880, winning the Ellis Prize and the Edinborough Fellowship. In 1882, he earned the Chancellor's Medal at the Master of Arts examination in Mathematics. Yet another distinction came his way, when he secured the first position at the LL.B. examination in 1883 from the Government Law School, Bombay. The next year, he won the Arnold Scholarship.

Not so fortunate in his married life, Nanashaheb lost his first wife after a partnership of three years and the second in 1901 after only two years of marriage. The first wife, Saguna, had left him with a daughter and the second, Narmada, with two sons, Dhundiraj and Bhalchandra.

After the death of his father in 1885, Vaidya joined Government Service as a *Munsiff*, but soon after started legal practice. He was appointed Sessions Judge of Ujjain in 1887 and Judicial Secretary to His Highness the Maharaja of Gwalior in 1895. Here he served for eighteen years, later holding the post of the Chief Justice of the State. During this period, the British government conferred on him the title of 'Rao Bahadur.'

Nanashaheb studied extensively both Indian and Western philosophy, literature and religion. The Ramayana and the Mahabharata became subjects of his life-long study. For his contributions to the study of the epics, Lokmanya Bal Gangadhar Tilak conferred on him the title of 'Bharatacharya' in 1905.

In 1908, he was elected President of the Maharashtra Sahitya Sammelan at Poona and the Annual Conference of the Mumbai Marathi Grantha Sangrahalya held at Bombay. He had also learnt astrology from Narayan Shastri Joshi of Ujjain, Vedanta philosophy from Ram Shastri Hardikar of Gwalior, Hindustani music from that doyen of Indian musicians Pandit V.N. Bhatkahande and the Sitar from the famous Amirkhan.

His wide studies and close contact with leaders like Tilak helped to give him a progressive and radical outlook on contemporary Indian society and politics. He advocated widow-marriage, condemned child-marriage and stood for Hinduism based on the Vedas with suitable reforms therein.

He toured with Tilak delivering lectures on 'Swadeshi', 'Rashtriya Shikshan', 'Swarajya', and 'Prohibition'. In 1908, he founded an Ashrama at Telegaon (Poona district) and in 1922, the Tilak Mahavidyalaya at Poona. He himself taught Sanskrit here for sometime. The institution conferred on him the title of 'Vidvatulashekhara'.

In 1905, Nanashaheb joined Lokmanya Tilak's 'Democratic Group' of the Congress and was one of Tilak's chief lieutenants to capture the Surat Congress in 1907. By 1920-21, he became a follower of Gandhiji and participated actively in the nationalist movement based on

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constitutional and non-violent agitation. Nanashaheb advocated improvement in the working conditions of the labourers and land reforms to raise the standard of living of the downtrodden.

To the end, however, Vaidya was respected more for his extensive scholarship than for his contributions to public life. He had solved the riddle of the Ramayana, translated the Mahabharata, traced the history of Sanskrit literature, written a novel, 'Durdaivi Rangoo', and a drama, 'Prithviraj Sanjogta', based on a historical episode. His interest in Maratha history, however, came pretty late.

The last days of Nanashaheb were gloomy. The death of his two wives and difficulties with his sons made his days unhappy. But, to the end he remained active, awakening his readers to new horizons in politics, economics, religion and history.

Nanashaheb's fruitful life came to an end on 20 April 1938 at Kalyan at an advanced age of seventy-six.

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Vaidya, Kasinath Rao

—See under Kasinath Rao Vaidya

Vaid, Krishna Baldev (1927 —)

Krishna Baldev Vaid, born at Dinga in 1927, is an eminent Hindi fiction writer and translator.

Krishna Baldev Vaid was born at Dinga in Punjab, and received his M.A. degree from Punjab University and Ph.D. from Harvard University in 1961. He taught at Delhi, Chandigarh, and the State University of New York, Pottsdam.

Vaid is mainly a fiction writer, and has done some translation of creative writing from Hindi to English and vice versa. His best known novels are the twin semi-autobiographical pieces, *Uska bachpan* and *Guzra hua zamana*, which describes life in pre-partition punjab through the eyes of a young child from a lower middle-class family growing up in turbulent times.

His novel *Nasreen* describes the crushing tensions and resultant traumas in the soul of an emigre, trying to come back to his roots and being repelled by what he sees.

Vaid's writings can be roughtly divided into two groups. In the first are those which re-create a past which, as an expatriate writer, he has re-lived again and again in his memory, and which he has had the time to assess objectively. These are rich in psychological insights and offer a wealth of details, lovingly invoked in all their beauty and squalor.

In the second group are writings which describe the strains that go to creat the mental fabric of the writer. Repelled and attracted simultaneously by his roots, his protogonist comes back again and again, only to find that settling down in the homeland is impossible. Going back, however, means re-entering the hopeless loneliness and emptiness that a life without roots offers.

Ranting with hysteria, these novels and stories occasionally run the risk of over-indulging in theatricality. Vaid's language is taut, highly chiselled and moves effortlessly. He juggles with words, colloquialisms, swear words and dialect with ease. The breathlessness and jostling abundance of words in his stories are a unique feature of his writing.

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His other works include: (novels): Bimal urf jayen to jayen kahan, Dusra na koi, Dard ka dava; (Short stories): Bich ka darwaza, Mera dushman, Dusre kinare se, lapata, Uske bayan, Meri priya kahaniyan, Woh aur main; Godo ke intezar mein, (Hindi to English) Days of Longing(Nirmal Varma), Bitter Sweet Desire (Shrikant Varma): (Criticism); Technique in the Tales of Henry James (English).

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Vaid, Mohan Singh (1881— 1936)

Mohan Singh Vaid, born at Tarn Taran in 1881, was an eminent Punjabi prose and fiction writer of his times.

Mohan Singh Vaid was an eminent prose and fiction writer of his times. He was born in a respectable orthodox Sikh family at Tarn Taran. He did not have his formal education at any educational institution, as his father, S.Jaimal Singh, Ayurvedic physican, was prejudiced against the new system of education introduced by the British rulers.

By dint of hard work he acquired proficiency in Punjabi, Hindi and Sanskrit languages, and studied religious books of Sikhism, Hinduism and Christianity. He also perfected himself in his ancestral profession.

Inspired by the revivalist credo of the Singh Sabha, he took to writing in Punjabi for the uplift of his co-religionists. He wrote nearly 200 tracts, pamphlets, brochures and hand-bills, including 17 novels and 26 collections of short-stories, quite a few of which are adaptations or reproductions from other languages, 43 books on medical care for the layman, 21 on women's education and 20 more on general topics.

His main topics are health, social and hygienic problems. He was a pioneer in the field of the social novels in Punjabi. He had a convincing, lucid style and language that brought out clearly his sensibility. He also encouraged other to write in Punjabi. He founded a monthly journal, *Dukh Niwaran*, and edited and published it for 14 years form 1906 to 1920.

Some of his major works are: Novels: *Shreshist Kulan de chal* (1912), *Sukhi parwar* (1919), *Sandooq da murda* (1921), *Ik Sikh gharana* (1923), *Sushil vidhwa* (1931); Short stories: *Narak surag* (1911), *Karman da bir* (1910), *Do sahalian* (1918), *Vakil di qismat* (1920); Reformistic writings: *Jiwan sudhar* (1910), *Karamyog* (1915), *Maut dar* (1914), *Safalta* (1921), *Sukhi amir han yan gharib* (1929).

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Vaidya, Sarojini Shankar (1933 —)

Sarojini Shankar Vaidya, born at Pune in 1933, is an eminent Marathi short-story writer, biographer and critic.

Sarojini Shankar Vaidya, Professor and Head of the Department of Marathi, University of Bombay, was born and brought up at Pune. An M.A. from Pune, she took her Ph.D. degree from the University of Bombay on a critical study of Natyachhatakar Divakar, a significant monologue writer of early 20th century.

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Broadly speaking Vaidya's field of specialisation is the socio-cultural study of the 19th and 20th century Maharashtra. A keen lover of literature, she has a fine literary and critical sensibility. She often breaks the traditional boundaries of the personal essay, short-story, biography, autobiography, and criticism.

Her first book *Pahatapani* (1975) is a collection of literary essays. It reflects the erudition of the writer in a style matured and sensitive. Her second book is a collection of articles in literary criticism, entitled *Mati ani murti* (1976). It won the state government award for the best book in criticism. This book analyses the content and form of some significant literary works in Marathi literature.

In 1975, Vaidya wrote a biography of Gopalrao Hari (1823-1892), popularly known as Lokahitavadi, a social thinker and writer of eminence in the early 19th century. The biography is based on the material collected from Bhausaheb Deshmukh, the great-grandson of Lokahitavadi. The biography dwells on the life of a 'controversial' individual and the social milieu in Maharashtra at the beginning of the British era. Sarojini Vaidya is a co-author of two more significant biographies, *Natavarya Nanasaheb phatak vyakti ani kala* (1982)*and Shrimati Ramabai Ranade vyakti ani karya* (1989).

The first is about an illustrious character-actor of the golden age of the UMarathi theatre, and the second is about a committed social worker (1856-1922) wife of Justice M.G.Ranade. Vaidya portrays the life of Ramabai Ranade as illustrating the Indian feminist movement. Both the biographies give a lot of hitherto unpublished information secured from the family sources of the two personalities. The co-authors of these books are Vasant Phatak and M.S.Vidhvansa, respectively.

Ealier in 1975, Vaidya edited and completed *Atmacharitra, ani charitra* an autobiography of the first woman novelist in Marathi, Kashibai Kanitkar 1861-1948). The complete autobiography brings to light a lot of material on the lives of the main character and reveals the general ethos of the period. The book was selected by the National Book Trust for translation into several Indian languages.

Shabdayan (1980) Vaidya's collection of personal essays, depicts her personal impressions in the world of literature. *Sankramana*, one of her major works (1985), is a collection of articles on several leading personalities like Pandita Ramabai, Anandiabai and Gopalrao Joshi, and periodicals like *Hindu-punch Shalapatrak*, etc. The book received the Maharashtra Sahitya Parishad award.

Vaidya has edited some literary and critical works also, such as *Sanjeevani* (Selected poems of Sanjivani Marathe, 1958); *Jara javoon yeto* (Selected stories of D.B.Mokashi, 1987); *Vechak Vasundhara patavardhan* (Selected short-stories, 1987); *Vangamayeen mahatta* (A collection of articles on literary topics, 1990); *T.S.Eliot and Modern Marathi poetry and Literary Criticism* (A collection of articles, 1990); *Streejivan vatchal ani vikas* (An anthology of autobiographical writings of women writers in Marathi, 1992); *Samagra Divakar* (Complete works of Divakar, 1992).

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Vaidya, Vijayaray Kalyanaray (1897 — 1974)

Vijayaray Kalyanaray Vaidya, born in Bhavanagar in 1897, was an eminent Gujarati writer, journalist and critic.

Vijayaray Kalyanaray Vaidya, literary critic, was born Bhavanagar. After graduation in 1920 from Wilson College, Bombay, he joined the editorial desk of *Chetana*, a Gujarati periodical, and devoted most of his life to literary journalism. After a stint with Gujarat, founded by K.M.Munshi, he started publishing *Kaumudi*, which was initially a quarterly and later a monthly. After it was wound up, he started *Manasi* in 1935.

From 1937 to 1949, he taught at M.T.B. College, Surat, in addition to editing *Manasi*. With some breaks, it continued till 1960. Towards the end of his life he edited *Rohini* but was not very successful. However, his earlier attempts, *Kaumudi* and *Manasi*, represent a high watermark in Gujarati literary journalism.

As a journalist, he was highly innovative, frank, and meticulous. He took upon himself the task of demolishing false literary notions, and was always eager to welcome new authors and trends. Because of his outspoken and uncompromising temperament, he had to fight many a battle with some of the literary giants, including K.M.Munshi.

Vaidya's long career as a literary journalist led him to literary criticism. He had a firm grasp of the literary principles of the West and a sharp mind to apply them to an analysis of the creative works of Gujarati authors. *Sahityadarshan* (1935) mainly deals with the theory of literary criticism, while *Jui ane ketaki* (1939) attempts applied criticism. *Nhanalal Kavini jivanadrishti* (1957) is a critique of the works of Nhanalal Dalapataram Kavi and *Gatashatakanum sahitya* (1959) is a survey of the first hundred years of modern Gujarati literature.

Lilam sukam pana (1942) contains some of his research-oriented articles. *Parasna sparshe* (1963), *Nilam ane pokharaj* (1962) of his critical writings. He has also written a history of Gujarati literature under the title *Gujarati sahityani ruparekha* (1943) which for many years was considered a significant work.

Vaidya also wrote many personal essays under the pen-name Vinodakant which have been collected under the titles *Prabhatana ranga* (1927), *Najuka savari* (1938), *Udatam pan* (1945) and *Dariyavani mithi lahara* (1965). *Khuski ane tari* (1933) is an account of the author's visit to Karachi and Rangoon.

Sukratarak (1944) is a biography of Navalram pandya and *Saurashtrano mantrishvar* (1959) that of Gaurishankar Udayshankar Ojha, Dewan of the former princely state of Bhavnagar. *Vinayakani atmakatha* (1970)offers the author's personal reminiscences.

Towards the end of his life he took upon himself the almost impossible task of compiling an encyclopaedia of world literature single-handed. He was able to publish only the first volume of this work, entitled *Sahitya priyano sathi* (1967). In recognition of his contribution to Gujarati literature, he was awarded the Ranajitram Suvarna Chandrak in 1931.

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Vaidyanatha Dikshita (15th Century)

Vaidyanatha Dikshita was a reputed Dharmashastra writer from southern India.

Vaidyanatha Dikshita hailed from Kandaramanikham in Tamil Nadu. The following works are attributed to him: *Smritimuktaphala, Prakriyanjanatika, Varnasaramani, Varnasaradharma*, and *Dashahavivaha.*

Jimutavahana, author of *Vyavaharamatrika* and *Dayabhaga*, refers to Dikshita in his works, and Professor P.V. Kane argues that the Dikshita referred to by Jimutavahana is Vaidyanatha Dikshita. There is also a commentary on the *Ramayana* of Valmiki, called *Ramayanadipika*, composed by one Vaidyanatha Dikshita. Scholars are inclined to identify this Vaidyanatha too with the author who composed many works on Dharmashastra.

Smritimuktaphala of Vaidyanatha Dikshita is a very popular Hindu Law Digest in Southern India. It is a digest in 6 pats with a half-verse index. The first part is named 'Varnashramadharma', dealing with sociology and ethics. The second part called 'Ahnikakanda' is dedicated to an exposition of daily life according to the brahmanical laws. The third chapter called 'Ashaucha kanda' is a Hindu law digest on the rites connected with pollutions. The fourth chapter named 'Shraddhakanda' is devoted to the description of the rites of death anniversary.

The fifty chapter titled 'Kalakanda' is also called 'Tithinirnaya kanda' and prescribes the appropriate time for the performance of various rites. The last chapter is called 'Prayashchitta kanda' and it deals with expiatory rites. This work was abridged by one Chidambareshvara and is called *Smritimuktaphalasamgraha.*

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Vaiyapuri Pillai, Sa. (1891 — 1956)

Sa. Vaiyapuri Pillai, born at Tiruneveli in 1861, was an eminent Tamil scholar and critic.

Sa. Vaiyapuri Pillai scholar and critic, was born at Tiruneveli, and educated at the local Hindu College, and Christian College, Madras. At college, he was closely associated with well-known academicians like Saranathan, K.A.Nilakanta Sastri, R.K.Shanmukam Chetty, P. Sri Acharya and others.

He took his law degree from Madras and set up practice at Trivandrum in 1915 which he continued for about 10 years. At Trivandrum, he had close contact with famous composers like Desika Vinayagam Pillai and Lakshmanan Pillai, and others like K.N.Sivaraja pillai and K.G.Sankara Iyer. He edited Sundaram Pillai's *Manonmaniyam*, a drama.

Later, he moved to Tirunelveli where he formed a small literary group with T.K.C., Avudaiappa Pillai, Vedanyagam Pillai, V.V.S.Aiyer, P.N.Appuswami, etc. He was a regular contributor of scholarly articles to *Senthamil* and *Tamilar nesan.*

He compiled the Tamil lexicon, a monumental ten-volume work of which he was editor from 1926 to 1936. During this period he edited many Nighantus (dictionaries) dealing with lexical matters.

In 1936, he was appointed Head of the

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Tamil Department, Madras University, where he continued till 1946. He edited a number of Tamil classics then. His edition of *Purathirattu*, an anthology, throws light on some of the lost works in Tamil. He brought out low-price editions of Sangam literature, *Tevaram, Tirumandiram, Jeevaka chintamani* and *Siddanta shastras*. He also edited *Tolkappiyam* with V.O. Chindambaram Pillai.

Besides Tamil and English, Pillai had a sound knowledge of Sanskrit, German, French and Malayalam. He surveyed European and Eastern literature, thus widening the vistas of his approach which is reflected in his research works.

Pillai published 20 volumes of rare research works in Tamil containing 246 articles, and edited 40 works from palm-leaf scripts. His introduction and critical notes on these works are highly valuable for research scholars. He wrote a novel *Rajee* and 8 short-stories. Yet to be published are his 26 poems, 23 essays in Tamil, and 23 essays in English.

He retired in 1946, but continued his research and literary pursuits and brought out *The History of Tamil language and literature in English* (1956). He collected 77 palm-leaf manuscripts of *Kamba Ramayanam* with the intention of bringing out a critical variorum edition of Kamban. He even worked on it with P.N.Appuswamy for several years but could bring out only two padalams when death overtook him. He occupied the Tamil Chair of the Kerala University from 1951 to 1954.

As Professor of Tamil in Madras and Kerala Universities and as member of several academic bodies, he played a significant part in shaping Tamil studies for nearly forty years. He presided over the Tamil Literary Conference at Madurai (1941), All-India Oriental Conferences (Dravidian Languages Section) held at Benaras (1944), Nagpur (1946) and Lucknow (1951). He brought out a critical edition of *Muththollayiram*, the first thousand verses of *Nalayira divya prabhandam*. The merit of this edition lies in the way the verses have been rendered so as to be easily understood by all.

In 1955, the Tamil Writers' Association, Madras, awarded him a shield in recognition of his services. He trained the students under him in the technique of scientific research. Among them are V.I.Subramanyam, S.V.Subramanyam, Pulavar M. Shanmugham Pillai, M.Arunachalam, and M.Ilaya Perumal, all eminent men in their fields.

Vaiyapuri Pillai occupies a unique position in the community of Tamil scholars. After U.V. Swaminatha Iyer, who resurrected a great deal of ancient Tamil literature from oblivion, it was he who brought in a scientific mind in tracing the development of Tamil language and literature. He studied each work in historical and linguistic perspective unaffected by chauvinism that ruled the day. And his personality was unique in that his scholarship was not dry of literary sensibility which cannot be said of many other critics who had only passion to support them. The Tamil speaking world has not had another scholar of his stature after his demise.

He built over the years a library of books and manuscripts numbering 4,551. Of these, 2943 are in Tamil, 1543 in English, French and German, 113 in Sanskrit, 16 in Malayalam, and more than 340 palm-leaf manuscripts. The entire collection was handed over to the National Library, Calcutta, in 1960 by his daughter Sarojini, also a Tamil lecturer in Madras.

His other important works include: *Araichi urai thoguti* (1930), *Dravida mozhigalin araichi* (1956), *Ilakkanachinthanaigal* (1956), *Ilakkiya udayam* (1952), *Ilakkiya deepam* (1952), *Kavya kalam* (1957), *Ilakkiya vilakkam* (1958), and *History of Tamil Lexicography*.

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Vajpeyi, Ashok (1941 —)

Ashok Vajpeyi, born at Rajnandgaon in 1941, was an eminent Hindi poet, critic and administrator.

Ashok Vajpeyi, poet, critic,administrator, was born at Rajnandgaon in Madhya Pradesh. He has been active in the fields of poetry, criticism and cultural organisation for more than three decades now. Having received his education at the University of Saugar and at St. Stephen's College, Delhi.

Even a cursory glance at his precociously brilliant career would seem to point to a mutually enriching a very fruitful alliance between his vocation as man of letters and his profession as bureaucrat - between a sensitive dreamer and a skilled executive.

In fact, as one goes back to his beginnings in the early sixties, follows the course of his evolution as a literary and cultural figure, and comes round to the fruits of his maturity, one is simply convinced of the truth of the famous poetic maxim: 'In dreams begin respobsibilities.'

Ashok Vajpeyi made his debut as a significant poet with the poems collected in *Shahar ab bhi sambhavana hai.* The title itself suggests the credo and the sensibility: here were poems which reflected not only the painful self-consciousness of adolescence struggling to come to terms with a crude and hostile adult world, but also its assurance of certainties which were the natural possession of a deeply affirmative and even cerebral capability.

We find this pattern, this inscape, everywhere in his subsequent writings as well: the inevitable intrusion of self-alienating urban imagery is counter-balanced by the elemental imagery of small town landscapes, family ties and erotic discoveries of self and the other. On the one hand, one finds a genuine vulnerability to the socio-political chaos and de-stabilisation of values; on the other, one perceives an in-built resistance to despair and cynicism so rampant everywhere.

While the poet is keenly aware of thing fallings apart around him, he cleaves to his verbal resources to build order out of the very elements of disorder and some semblance of meaningfulness out of cynicism itself, as it were Certain motifs and phrases can be seen to be almost compulsively recurrent: evocation of childhood memories, maternal tenderness, invocation of gods as part of the human order and of even the sub-human grass and worms as the existential imperative of the will to live and to believe in the worthwhileness of living.

There is the pervasive presence of Eros against Thanatos right from the beginning. The body-spirit dialectic was to be further articulated and elaborated in *Ek patang anant mein* (1984). *Agar itne se* (1986) and *Tatpurush* (1989) could be perceived there in embryo. This conflict seems to have been resolved for the time-being at least in favour of the body in his latest collection entitled *Kahin nahin wahin* (1991).

Of course, the ambivalent tone of these poems would seem to produce a counter-current too— an urgent call to face the final facts, to stylise the obsessively recurrent metaphysical desolation, and even to break through this more or less open prison of a style, however stark and sparing of metaphor it might have become.

This is evident from the struggle to achieve formal control itself: a good many of these recent poems happen to be prose-poems —deliberately drab statements with only faint hints of irony and paradox.

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Ashok Vajpeyi's start as a critic too, was equally brilliant. *Philhal*, which literally means 'for the time being', was published in 1970, to be followed much later by *Kuch poorvagrah* in 1984. The earlier essays bore testimony to an incisive intelligence and a finely responsive and articulate sensibility. Relevance rather than coherence was the dominant concern here which, understandably, led to some over-estimations and some under-estimations as well.

The latter book brought in yet another concern of his - the need to relate literature to other arts and disciplines. Reconginition and projection of contemporary creative talent has been yet another important aspect of his activity. As early as 1957-59, he had edited a quarterly called *Samavet*.

During 1970-74, he brought out the justly famous and fruitful *Pahachan* series, introducing the work of promising young poets, and even of contemporaries. Then, as editor of *Poorvagrah*, he was instrumental in focussing the significant critical writings of the seventies and eighties.

Simultaneously, as Secretary of the Department Culture in Madhya Pradesh, he became the medium for the conception and creation of Bharat Bhavan - the unique and world-renowed centre of creative arts.

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Vajpeyi, Bhagwati Prasad (1899 — 1973)

Bhagwati Vajpeyi Prasad, born at Mangalpur in the district of Kanpur in 1899, was an eminent Hindi poet and fiction writer.

Bhagwati Vajpeyi Prasad was born at village Mangalpur, district Kanpur, and had a modest schooling. He lost his parents early and had to do all manners of odd jobs from one of a cowherd to that of an editor. His journey to the region of literature is a journey through the varied experiences of a common man.

His literary career began about 1920. Starting as a poet, he entered the field of fiction with his short-story 'Yamuna', published in the magazine *Sri Sharda* in 1922. Besides novels and plays, his works includes poetry, short stories and books for children. For sometime, he was editor of such magazines as *Urmi* and *Aarti*.

During the early phase of his fictional writings he deepended more on events, chance happenings, and descriptions. Later, he moved towards analysis of characters; still later, he dwelt on reminiscences and reflection. His style is varied, exploiting the resources of narration, monologue, letter, diary, etc. He has tried to delve into the mental processes of the middle-classes, their aspirations and frustrations. His language is lucid and simple.

In all, Vajpeyi wrote 55 novels and more than 300 stories. Some of his important works are:(Novel): *Prempath, Tyuagmayi, Patita ki sadhna, Pipasa, Do bahnen, Nimantran, Chalte chalte, Gupt dhan, Raj path, Unse na kahna, Sapna bik gaya, Patwar, Manushya aur deva, Bhoodan, Vishwas ka bal, Sooni rah; Maduparka, Hillore, Pushkarni, Deep Mallika, Mere spane, Uphar, Khali botal, Angare*, and Nindia lagi; (Play): *Chhalna, Rai Pithora*; (Poetry): *Os ki boonde*.

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Vajpeyi, Kailash (1936 —)

Kailash Vajpeyi, born at Hamirpur in 1936, is an eminent Hindi poet, journalist and critic.

Kailash Vajpeyi poet and critic, was born at Hamirpur and educated at Lucknow university where he took his B.A.(Hon.) in English literature and Ph.D in modern Hindi poetry. After a brief journalistic stint, he has been teaching at Delhi since 1961.

He visited France, Czechoslovakia, the USA, Mexico, and the former USSR. He lectured at the University of Dallas in 1976, and has been associated with the Indian Council for Cultural Relations which named him in 1972 Director of their Centre in Georgetown.

Vajpeyi writes in Hindi and English and occasionally in Spanish. His publications in Hindi include both creative and critical works. His first collections of poems, in English is *Beyond the Self* (1978). His articles touch a wide variety of subjects—Hindi literature, western literature, religion, philosophy, politics, etc.

Vajpeyi has wide experience of editing journals and books. *Vision and Myths* (1979) is an anthology of contemporary Hindi poetry, translated into English and edited by him. He has written poetry of protest and and is known as a rebel poet.

Some of the collections of his Hindi poems are: *Sankrant* (1964), *Dehant se hat kar*(Away from death, 1964), *Tisara andhera* (Third darkness, 1972), *Mahaswapna ka madhyantar* (Internission of the great dream, 1980).

His poems have been translated into a number of western languages and widely anthologised. He himself has translated his own as well as other's poems. *Indian Poetry Today* (1976) is an earlier anthology of Hindi poems, translated into English by him. Vajpeyi's major work of criticism is *Adhunik Hindi kavita mein shilp* (Technique in modern Hindi poetry, 1963).

He has frequently appeared on the media in India and abroad and has made four films on contemporary writers and poets of Hindi, and two on the saint-poets, Surdas and Kabirdas.

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Vajpeyi, Nand Dulare (1906 — 1967)

Nand Dulare Vajpeyi, born at Magreil in Unnao in 1906, was an eminent Hindi scholar and critic.

Nand Dulare Vajpeyi scholar and critic, was born at village Magreil, district Unnao, Uttar Pradesh. He did his M.A. in Hindi from Benaras Hindi University in 1929 and was a favourite student of Babu Shyam Sundar Das.

In 1932, he moved to Allahabad as editor of the famous hindi daily, *Bharat*. During his career as editor, he worte a number of critical essays on modern writers which were later compiled in two volumes, *Jaishankar Prasad* and *Hindi sahitya: biswin shatabdi*. He left *Bharat* owing to differences with the managment, and came back to Varanasi where he undertook the editing of *Sursagar*.

After completing this work he moved to Gita Press, Gorakhpur, to edit *Ramacharitmanas*. In 1941, he joined the Hindi Department of Banaras Hindu University, from where he mofved to Saugar University in 1947 and rose subsequently to Professorship. In 1965, he shifted to Ujjain as Vice-Chancellor of Vikram University.

Nand Dulare Vajpeyi was one of the most outstanding critics of the Chhayavad Age.

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Among the post-Ramchandra Shukla critics, his voice was the strongest among those who challenged Acharya Shukla's approach to literature. He initiated a new aesthetic approach and assessed the new trends in contemporary literature with sympathy and insight. He made an effort to analyse the inner self of the poet.

In his theoretical formulation of critical norms, he gave primacy to the analysis of the inner self of the poet, his originality, the poetic qualities inherent in the work, and the form and stylistic devices employed by the poet.

He has often been accused of making lyrical poetry the basis of critical analysis, but along with the qualities inherent in a work he also gave proper weightage to external factors like the contemporary social milieu, the influence of the poet's personal life on his work, the sources of his inspiration, his philosophy of life, his ideology, etc. His approach was thus fairly comprehensive. He has given ample proof of this approach in his evaluation of the poets of chhayyavad.

In the beginning, Vajpeyi's criticism centred round lyrical forms. Later, he broadened his scope and wrote on drama, novel, narrative poems, etc. Besides romantic literature, he gave due recognition to a realistic novel like *Kankal*. He wrote on post-chhayavad literature in his volume *Adhunik sahitya*. He believed that the development of literature is continuous and not dialectical. Therefore, he did not welcome writings which encouraged a negative approach to life.

Nand Dulare Vajpeyi was committed to no 'ism' or ideology in literature. Such an approach, he felt, imposes a point of view on the work, which may not be the writer's. He, however, believed that the relevance of a literary work did depend to an extent on the author's ability to imbibe the sensibility of his time and express it in his work. A high sense of integrity and faith are qualities he valued most in a writer. In the later stages of his writings, he also talked of the desirability of a democratic approach on the part of an author.

Most of Vajpeyi's criticism was written in the form of essays, later compiled in anthologies, except his book on Premchand. He wrote on a variety of subjects and authors of all ages, but his best work can be seen in his criticism of poetry, particularly in his comparative assessment of poets. His significant works are *Hindi sahitya: biswin shatabdi, Premchand, Jaishankar* (1938), *Adhunik sahitya, naya sahitya-naye prashna* (1955).

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Vakpatiraya (8th Century)

Vakpatiraya was an eminent Jain saint and well-known Prakrit poet.

Vakpatiraya or Vakpatiraja is a well-known Prakrit poet. His poem, *Gaudavaho*, written in Maharashtri Prakrit, is one of the few works of ancient India with historical themes. It deals with the killing of a Gauda king by Yashovarman of Kanauj. Unlike many other poets, Vakpatiraya gives some information about himself. He was the poet-leureate of Yashovarman, and a friend or pupil of Kamalayudha whose identity is unknown. He was also a pupil or admirer of Bhavabhuti.

He speaks of himself as an admirer of the works of Bhasa, Kalidasa, Subandhu and Harichandra. He is stated to have studied Nyaya, puranas, poetical literature, etc. He further states that he composed *Gaudavaho* celebrating Yashovarman's victory over the

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Gauda king. It is inferred that Vakpatiraya composed the poem about 750 AD after Yashovarman's fall.

Vakpati's ability as a poet is undoubted. He writes with ease and elegance, and does not aim at pedantic composition with play on words, even though he uses long compounds. He writes poetry rather than history, though some historical facts may be gathered from the poem. At times the poet indulges in flights of fancy. He describes seasons, narrates legends, and displays his poetical skill with deftness.

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Vallabha (1473 — 1531)

Vallabha, born in 1473, was a great Hindu philosopher and saint.

Vallabha was born of Telugu Brahmin parents. His birth is said to have occurred in a small town in Central India when the parents were on a pilgrim path to the sacred city of Varanasi. When he grew up, he spent sometime in Brindavan and in Mathura, two places with which the name of Krishna is associated.

One night, Vallabha dreamt that Lord Krishna was incarnate again, along with the gopis of the glorious Puranic age. In the same dream, Krishna also beckoned Vallabha to the Govardhana hills. So, the next day Vallabha went to the appointed place. Lo and behold, Krishna was there, manifest as Nathaji! He commanded the wonder-struck devotee to construct for worship, a holy shrine at that very spot.

Inspired thus, Vallabha set out to establish what evolved into one of the most powerful cults in the panorama of Indian culture: the Krishana-Gokula cult. In its practical aspects, it has drawn millions into ecstatic modes of song and dance in the name of Krishna and his deeds. At the same time, Vallabha also developed fairly sophisticated metaphysical doctrines to go with it. These constitute the Suddhadvaita (pure non-duality) system of classical Indian philosophy.

In Puranic lore, it is started that even higher than the abode of Siva and Vishnu there is a heaven where dark-hued Krishna, clad in golden yellow, dwells in eternal youth, playing his enchanting flute. Bored by his solitude, he once let Maya emerge. The world arose from their union. What a beautiful cosmogony!

Vallabha elaborated this theory: There was in the beginning God and God alone. And he created a world just for the fun of it, simply to amuse himself. This physical universe of ours is thus, nothing more than a transformation of his ultimate essence (*svarupa-parinama*), the art work of a Cosmic Doodler, as it were. The souls in it are like sparks emanating from a central fire. In the process, however, God remains completely unchanged.

There are, Vallabha goes on to explain: three components to this Creation: the one which is manifest is called *sat* (existence). The two which are potential are known as *chit* (consciousness) and *ananda* (bliss). The world, he insist, is not *maya* (illusion), but *lila* (a play of God.) But the notions of I-ness and mine-ness are irreal. True realisation consists in ridding this perception of the ego.

Souls, in Vallabah's view, may be in one of three states. They may be lost in the experience of their ego-ness. Such souls are referred to as being in *pravaha* (stream of the world). Or, they may have taken up the path of the Vedas in their efforts to understand godhead. Such souls are said to be in the *maryada* (scriptural knowledge) stage. Or again, a soul may have recognised its link with God, worshipping him with boundless love.

To the third category belong those who have received grace (*pushti*). The gopis of Brindavan had achieved *pushti*. Those that

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dance in spiritual ecstasy singing Krishna's name have attained *pushti*. Vallabha expounds the various kinds of souls in great detail, using many technical terms in his classifications.

Like Democritus, Vallabha speaks of the atomic nature of the soul. Yet, it is believed to permeate all through the body even as the fragrance of a flower is not confined to just one small portion of it. Normally, the soul is endowed with certain divine qualities. But, occasionally God decides to play a little. Then he suppresses these divine attributes. This leads to suffering and misery, bondage and ignorance.

Vallabha lists nine stages in God realisation: hearing, reciting, remembering, prostrating, worshipping, saluting, doing service, being friends with, and dedicating oneself fully.

The saint-philosopher taught further that there was no other way to reach God, but by total surrender to him. We must recognise our total spiritual emptiness and fall at his feet, begging for his grace. In the process, there must be unconditional love rather than fear, an intense longing to belong to and to merge with, rather than worship for this or that paltry mundane boon.

Radha and the gopis merged into Krishna by their amorous approaches. They experienced an eroticism that was divine in nature. Indeed, women are intrinsically more capable of doing this than men. At any rate, a certain degree of femininity becomes essential in this mode of seeking self-realisation.

Vallabha sees a similar union between the souls and the ultimate divine principle in Vedic literature, which are like the individual souls profoundly pre-occupied with the supreme.

Vallabha also preached that it was not necessary to deprive oneself of good food and clothing, nor indulge in self-mortification in order to get god-intoxicated. On the contrary, hearty meals, colourful dress with ostentatious ornaments, and cheerful company are even to be recommended. For the recognition of divinity is a matter of joy and sharing, not of pain and solitude.

Such life-asserting views were bound to become popular. Vallabha's son and seven grandsons propagated the practices most effectively, and their descendents (generally known as *Gosvami* or *Maharaj*) still lead the groups. Vallabha, his son, and grandsons came to be worshipped also. The elaborate ritualism prescribed for this routine could tire all but the most persistent.

Some believe that Vallabha ascended to Heaven directly from the Hanuman Ghat in Varanasi in full view of hundreds of spectators, not unlike the launching of a space vehicle in our own times.

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Vallabhacharya (15th — 16th Century)

Vallabhacharya was the great philosopher and exponent of the doctrine of *Shuddhadvaita* in Vedanta philosophy.

Vallabhacharya the exponent of the doctrine of Shuddhadvaita in Vedanta philosophy, emerged betweeen AD 1481 and 1533. His father was Lakshana Bhatta, a Telugu brahmin belonging to the Taittiriya school of the Yajurveda. His mother was Yallamagaru. He was born in Pamparanya or Champaranya, near

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Raipur, in Madhya Pradesh. It is reported that he was born when his father was fleeing from Varanasi on hearing of Muslim invasion. Vallabha received his initiation from his father in his eighth year and was entrusted to Vishnuchitta for studies.

Later, Swami Madhavananda is said to have taught him such Vaishnava scriptues as the *Gita*, the *Bhagavata* and *Naradapancharatra* at Varanasi. The teachers in his boyhood belonged to the Madhva sect and so Madhva-dualism had a great influence on his life. After his father's death he went on a pilgrimage, covered almost the whole of India, and began to have many disciples like Damodara, Shambhu, Svayambhu and others.

At the age of thirty he married Mahalakshmi, the daughter of Devabhatta, at Varanasi. Later he renounced to world and became a sannyasin. His only son Vithalanatha inherited his scholarship and dualistic Vedanta doctrine. Among his important works are *Anubhashya* on *Brahmasutra, Subodhini*, commentary on *Shrimadhagavata, Pushtipravaha- maryadabheda*, and *Siddhantarahasya.* Vittha- lanatha wrote a commentary on his father's Subodhini.

Vallabhacharya's philosophy is primarily based upon the *Upanishads* and the *Brahmasutra.* He fully agrees with Ramanuja and Bhaskara that Brahma can be realised only through the testimony of the Upanishadic texts.

According to Vallabha, like all the Vedantists, Brahman is both the material (upadana) and the instrumental (nimitta) cause of the world. He refuses the monistic Brahma-Maya-causality as, according to this view, the causality of Brahman cannot be directly established and the phenomenon being appearance or illusory imposition, no causality can be ascribed to Brahman.

He thinks that Brahman manifests Himself with the prominence of 'being', 'consciouness' and 'bliss' in His three forms as matter, soul and Brahman. Thus like the Naiyayikas and unlike the other Vedantists he believes in the doctrine of Samavayikaranata (the state of being material cause where the effect is related inseparably). But Samavaya according to Vallabha is not a relation of inferences such as is admitted by the Naiyayikas. To him samavaya or inference means identity or tadatmya.

Vallabha establishes Shuddhadvaita doctrine in place of Sanskiara's Kevaladvaita doctrine. Vallabha says that what is without the tint of Maya is shuddha or pure. Brahma is one and, as both cause and effect, pure. He, as the cause, is transformed into effect without undergoing any real change. This is the doctrine of Avikritaparinama as already adopted by the Vaishnavaite Vedantists like Madhva and Shrijiva Goswami. How is this contradiction possible when transformed without having any real change?

He resorts to the doctrine of Achintyashakti (*Anubhashya* 2/1/17: achintyananta shaktiman sarvabhavanasamarthe brahmani virodhabhavachha). Purushottama, belonging to Vallabha school, says in his prasthanaratnakara that maya is a power of Brahman and is identical with Brahma. By this Maya, God or Brahman manifests, but this manifestation is not by an error in our comprehension as is conceived in Sankara's monistic Vedanta.

This manifestation is real and so the world is also real. Vallabhacharya holds that the world as effect is identical with Brahman as cause. This identicality is not falsehood or unreality of world as effect. The world as effect being identical (aananya) with Brahma as cause is also pure like the cause, the Brahma.

This conception of the identicality of the pure Brahma as both cause and effect makes Vallabhacharya the exponent of the doctrine of Shuddadvaita that Brahma is pure both as cause and effect (arambhana-shabdadibhyastadananyatvam pratiyate karyasya karananyatvam na mithyatvam (Anubhashya 2/1/14.) The doctrine

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is known as Shuddhadvaita inamuch as both the Brahma and the world, though identical and pure, maintain separate duality as well as reality.

Jiva, the phenomenal individual, is the anu (atomic in nature), nitya (eternal) and amsha (part) of the Brahman. 'Tat tvam asi' That art thou), one of the five great maxims of the Upanishads, means identicality between God and the individual so far as the relation of the part and the whole is concerned. Consciouness is the quality of the jiva and it spreads over the whole body as the lustre covers the whole gem. The various kinds of experience of the Jiva are apparently due to karma but in reality they are due to God's will. Association with Lord Krishna at Goloka (heaven) is emancipation which can be achieved only through the favour of God.

Vallabha, like other Vaishnava vedantists, Madhva and Jiva Gosvami, is the propagator of Bhakti (devotion), and like them holds *Bhagavatapurana* in high reverence. Vallabha's commentary on *Bhagavatapurana* is *Subodhini*. There he explains bhakti as of two kinds, Maryada bhakti (devotion where sins are destroyed by the practice of meditation) and Pushti bhakti (devotion generated through the grace of God).

Attainment of love of God through the shastras fall in the category of Maryada bhakti, but the attainment of more intensive love of god without depending on any external factors like the shastras is Pushti bhakti. This appears to be more acceptable to Vallabha. In the Pushti bhakti propounded by him the sadhanas in no way ro stage can determine bhakti, since it is generated through the grace of God.

In Pushti marga the grace of God is sufficient to destroy the obstructions from sins. In Pushti bhakti the term pushti stands for the grace of God. In Vallabha's doctrine of bhakti attains the state of love.

As to its epistemological aspects, the Vallabhites admit Pratyaksha (perception), Anumana (inference), Shabda (verbal testimony) and Arthapatti (postulation). Arthapatti, a peculiar separate Pramana, is admitted in the Vedanta school in general and so it is to be distinguished from inference. Upamana and Anupalabdhi are considered covered by Pratyaksha or perception by the Vallabhites. perception arises from a real contact with the sense and its objects (indriyarthasat-samprayogananyam jnanam). Prama or right knowledge is defined as knowledge which is never contradicted. Sattva (existence) is associated with Prama.

Knowledge that is associated with Pramanas is Sattvika knowledge. When Sattva disappears, error creeps in. In Vallabha-epistermoloogy Nirvikara knowledge is admitted prior to savikalpa or determinate knowledge. The indeterminate knowledge arises when Buddhi functions at the first moment of sense-operation, and it becomes determinate when in assocation with the sense-faculty there is modification in Buddhi as Vritti.

The Samkhya and Vedanta uphold the subsistence of Vritti. Inference is arrived at through Vyaptijnana, i.e. knowledge of invariable concomitance. The Vallabhites do not admit the Kevalanvayi form of inference, for in the Brahman there is absence of Sadhya.

Two kinds of Anumana are admitted for Purushottama: (a) Kevalavyatireki, e.e. concomitance only through negation, and (b) Anvayavyatireki where the non-ocomitance is known through the joint method of agreement and difference. The Vallabhites agree with the Naiyayikas in admitting five propositions in Pararthanumana.

So far as some other philosophical categories are concerned time (kala) is admitted as such and is regarded as a form of God. Time is supra-sensible and can be inferred only from the nature of effects (Karyanumeya). The sun and the moon are its Adhibhautika forms, the atoms Adhyatmika, and God the Adhidaivika form. It is this universal Karma that manifests

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itself as different aspects of different men, and so it is necessary to admit adrishta (unseen) as a separate category and is identified with God. Its function is the inducement of God's will.

Vallabha's son Vitthala is a distinguished follower of his father. Vitthala's first son Gopinatha Maharaja, the author of *Sadhanadipika*, is also well known. The second son of Vitthala is credited with many works such as *Brahmanubhashyapurti, Vivritiprakasha, Nibandhaprakashapurti* etc. Pitambara, the great- grandson of Vitthala, was a renowned Vallabhite and the father of Purushottama, the great exponent of the Vallabha-school.

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Vallabhadeva (11th Century)

Vallabhadeva was an eminent Sanskrit anthologist, philosopher and poet.

Vallabhadeva, Sanskrit anthologist, is different from Vallabhadeva, the commentator whom he quotes. Chronologically he is, perhaps, after Vidyakara, the second celebrated anthologist in Sanskrit. Scholars differ widely about his date.

His antholgy, *Subhashitavali*, published in 1886 in the form in which it is available to us, could not have been compiled earlier than the 15th century because quotations included in it come form Jonaraja, a contemporary of Sultan Zainalabdin of Kashmir, and other poets of the 13th and 14th centuries.

But a direct quotation from Vallabhadeva Sarvananda in AD 1160 indicates that the original version of this anthology was compiled some time in the beginning of the 11th century AD. He was a Kashmiri and the authors quoted by him are mostly north Indian.

His anthology known as *Subhashitavali* is an extensive anthology containing 3,527 verses, divided into 101 sections. The number of authors and works quoted in it is about 360. In addition to stray verses, he has quoted parts of different works, such as Manshaka's *Shrikanthacharita*, Sambhu's *Rajhendrakarnapura* and others.

The stanzas collected in this anthology pertain to a large variety of topics, usually found in most Sanskrit anthologies, such as descriptions of love and other passions, conduct of life, natural scenery and seasons, wordly wisdom and witty sayings.

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Vallathol K. Narayana Menon

——See under Menon, Vallathol K. Narayana

Valliappa, Ala. (1922 — 1989)

Alagappa Valliappa, born at Royavaram in Pudukkottai district in 1922, was an eminent Tamil fiction writer.

Ala. Valliappa full name Alagappa Valliappa, was born at Royavaram in Pudukkottai district. While young, he was

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introduced to Gandhian thoughts and Vivekananda's philosophy. Influenced by the poems of Subramania Bharati and Desika Vinayakam Pillai, even as a student he composed simple verses on the pure joys of children and the beauty of nature. In the post-war revival of writing for children, his contribution was considerbale, and he came to be known as 'Kuzhandai kavignar'(Chidren's poet).

Valliapa founded Kuzhandai Ezhuthalar Sangam, an Association of Writers for children in 1950. He was responsible for the annual book exhibitions and later the Books written by different writers and published by different publishers have been released together at a common function on Children's Day since 1958 through his efforts.

Valliappa established himself as a trend-setter in Tamil verses for children since early 50s. His composition of nearly 1000 songs and rhymes are published in several volumes: *Malarum ullam* (two parts, 1954 and 1963) and *Sirikkum pookkal* (1986) are collections of songs and lyrics. His skilful narrative poem *pattile Gandhi kathai* (1969) depicts the life of Gandhiji in short anecdotes. *Aesop kathai padal* and *Suthanthiram piranda kathai* (The story of freedom) are narrative poems.

His concern for clarity and accuracy of facts made him a readable prose writer and editor of some journals. He retold a number of biographical ancedotes in his *Periyor vazhvile* (In (the lives of the great), *Chinnam chiru vayadil* (When they were very young) and *Pillai pirayattile* (During boyhood).

He attempted full-lengh fiction of which *Burma Ramani* and *Neela-Mala* were popular. Some of his stories and poems were translated into English and a few other Indian languages. The National Book Trust commissioned him to write a book on South Indian rivers for inclusion in its series of children's books.

As editor of *Pooncholai* (1951-54) and *Gokulam* he strived to encourage young talents and recognise senior writers. He elevated the level of children's writing from mere moral preaching to that of good entertainment and personal experience.

His profession as a bank official for forty years did not come in the way of his literary pursuits. During 1957-62, he was deputed as a special officer with the Southern Language Book Trust, a unit sponsored by Ford Foundation to help promote children's books in the South Indian Langauges. Eight of his books have got awards at state and national levels. His Kalki Endowment lectures, delivered at Madras University, have become a reference work on the survey of children's literature in Tamil.

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Vallikkannan (1920 —)

Vallikkannan, born at Rajavallipuram in Tirunelveli district in 1920, is one of the early pioneers of the new poetry movement in Tamil literature.

Vallikkannan is the pen-name of R.S.Krishnaswami born at Rajavallipuram in the Tirunelveli district of Tamilnadu. He started writing in the year 1939. In 1941, he resigned from Government service when he worked as Agricultural Demonstrator so as to devote all his time unhindered to his passion for reading and writing.

He moved to Madras to pursue his literary career and worked for various journals like *Thirumagal, Navasakti*, etc. A significant break-through in his literary career came in

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1944 with his association with the literary magazine, *Grama Oozhiyan*, published from Thurayur, a small town in Tiruchi district, which had Ku. Pa. Rajagopalan, one of the pioneers of modern short story, as its editor.

Ku. Pa. Rajagopalan passed away soon after and Vallikkannan became the magazine's full-fledged editor. He left it only when it would up in 1947. It was during these years of editorship that he became a well known figure in literary circles; he wrote feverishly and copiously to fill in the pages under several pseudonyms on translation, short stories, novels, essays, poems, play, literary criticism, etc.

These early compulsions, and the traits he cultivated from those compulsions, have remained with him as the characteristics of his writings till this day. While with *Grama Oozhian* as its editor, he roped in the Tamil writers in Ceylon to write in the journal, and this helped many Ceylonese Tamil writers gain name and establish themselves in the literary circles of Tamilnadu - writers like Ilangayarkon, A.Vaidilingam, So. Shivapadasundaram, to name a few. Beginning with this significant break-through, Vallikkannan has held editorial responsibilities of a number of journals like *Cinema ulagam* and *Hanuman*, and has been closely associated with literary magazines like *Saraswati* which made literary history.

He has been one of the early pioneers of the new poetry movement in Tamil along with men of classical stature like Na. Pichamurti and Ku. Pa. Rajagopalan. One collection of his poems has come out under the title *Amara Vedanai* (1974). A prolific writer, his creative works include novels and short-story collections *Ninaivucharam, Andivanam, Alai modum kadalorathil, Aan Singam, Iruttu Raja, Appavi Manithan*, etc.

His writing career spanning five decades has given him the rare status of being a bridge between three generations of writers. He is one of the few living writers who have had association with early masters, and he is also an old generation writer who enjoys a genial, friendly relationship with the new crop of writers of the 80s. His amiable disposition, non-controversial stand on contentious issues and a self-effacing personality have made him acceptable to all literary men, no matter which party, group, or school of thought they belong to.

Vallikkanan's most significant contribution to modern Tamil writing, which is universally valued, is his engagement as a chronicler of history of current Tamil writing in all its aspects and phases. The chronicles include *Saraswati kalam* (The times of *Saraswati*, a literary magazine from 1954 to 1962), *Pudukavithayin thottramum valarchiyum* (The birth and growth of new poetry, 1977) of which he was one of the pioneers, *Tamilil Bharathikkuppin Tamil urai nadai* (Tamil prose after Bharati). *Pudukavithayin thottaramum valarchiyum* won him the Sahitya Akademi Award for the year 1978.

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Valmiki (10th Century)

Valmiki was the great poet and the author of the *Ramayana*, the first and foremost Sanskrit epic.

Many anecdotes are associated with the life of Valmiki, the great poet, the author of the *Ramayana*, the first and foremost Sanskrit epic.

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In his early life, Valmiki is said to have been a bandit. An attempt on his part once to rob a sadhu of his meagre belongings proved a turning point in his life. The sadhu brought to the bandit the home-truth that everyone would be ever ready to share the plunder, but none the consequences of the misdeed. Struck by this, the bandit prayed his informant to suggest an easy way out of this world of sin and help him to lead a happy life. 'Give up banditry' was one part of the advice, supplemented by another, the prescribed recitation of *Mara Mara* (the reverse of the chant 'Rama Rama').

The truth must have gone home, for the bandit not only gave up the profession, but also practiced penance for his past misdeeds. He turned pensive. The involvement seems to have been perfect in that, his body was enveloped by an ant-hill out of which it had to be dug up. The Sanskrit equivalent of ant-hill is Valmika and the one coming out of it is Valmiki—which accounts for the name. His original name was Ratnakar.

Valmiki was sensitive to the core. One day he heard the wailing of a bird, whose mate had been killed by a hunter. Hearing this, Valmiki unknowingly uttered.

May you Hunter! never attain your honour, because of a loving couple you have killed one. Restless after this, he composed the *Ramayana*. This gave him peace and his name spread far and wide. Valmiki set up his hermitage on the bank of the river Tamas, a tributary of the Ganga, where many sages turned to him for knowledge.

Valmiki is said to have been a contemporary of Rama. When in deference to people's comments, Rama arranged to abandon Sita in the forest, she found her way to the hermitage of Valimiki. In course of time, she gave birth to the twins Lava and Kusa, who later fought a heroic battle with Lakshman and his army. When the father and sons confronted, Valmiki intervened. To prove her purity, Sita begged for place and the mother earth took her in. The sons, on the sage's efforts, returned to the father.

Valmiki had an everlasting influence on generations of poets, several of whom retold Rama's story their own way.

Nothing certain about Valmiki's life or his period is known. There is, however, no doubt about Valmiki's greatness or about his influence on later Indian literature.

Valmiki is surely the most prestigious name in all of Sanskrit literature. Tradition regards him as the author of India's immortal epic, Ramayana. Indeed we are told that he was the originator of the poetic format itself. How very unfortunate that such a pre-eminent and acknowledged author in India's cultural heritage should have become no more than another character in our mythologies! Aside from a reference to his name in the *Mahabahrata*, what little we know about his life has been gathered from the *Ramayana* itself.

In the opening canto of the *Bala Kanda* were are told of how the sage Narada, in answer to a query, revealed to Valmiki the entire saga of the glorious Rama, and how the great Brhama Himself appeared before the poet and induced him to compose the epic in rhythmic meters. In the *Ayodhya Kanda*, again, we meet Valmiki in a hermitage to which Rama, Sita, and Lakshmana repair. And in the very last book of the *Ramayana*, we are told that it was in Valmiki's retreat that Sita spent her remaining years after being renounced by Rama on suspicion that her chastity had been violated by the evil Ravana. And it was here that Rama's twin children grew up. We also glean something about Valmiki from assorted writings that blend fact and fantasy with the teasing indifference that characterises much of Puranic lore.

Among the lost treasures of humanity's heritage are the details of the lives and doings of the great artists, inventors, and writers of the ancient world. We know next to nothing of the architects, who designed the pyramids of Egypt, or of those craftsmen who first contrived the

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wheel and pulley. Our knowledge of the author of the Ramayana is not any more extensive. Under these circumstances we should, at least preserve the legends in the interest on cultural continuity.

Thus, according to one legend, before he became the immortal bard,. Valmiki was but a highway robber who waylaid innocent travellers to amass riches for himself and his family. On one occasion his victims happened to be the illustrious Sapta rishi: the seven wise men of ancient lore who were steeped in spirituality and in esoteric wisdom. Upon being attacked and told that the things that the brigand would take away from the sages by force would be shared with his family, they asked him if his kith and kin would share the consequences of his evil deed. The miscreant began to wonder.

He went home and asked his dear wife and children if indeed they would share with him the fruits of his sinful life-style when the time of reckoning came. They would willingly share his loot, but not his sins, came the prompt reply. The robber learned right away that we alone are responsible for our acts, even if their beneficial products may be enjoyed by others.

The sad, but wiser man now went back to the sages in resentence and asked them for direction in all sincerity. They asked him to repeat the disyllable 'mara' countless times and with concentration. This he did, little realising that he was actually invoking the name of Rama interminably. He is said to have been immersed in deep meditation for may long years, until finally his entire body was covered by a mammoth anthill. The sages now returned to the spot where they had left him, and dubbed him Valmiki, which is in Sanskrit for anthill.

In brief outline, the Rama Saga is as follows: Rama was the eldest son of King Dasaratha of Ayodhya, through the first of the kings' three wives. Lakshmana, Bharata, and Satrughna were Rama's three half-brothers. Rama won the princess Sita as bride in a contest by breaking a mighty bow with super-human ease. When Rama was about to be crowned king of the realm, his stepmother Kaikeyi intervened. Reminding Dasaratha of two boons he had once promised, she now demanded that her son Bharata be made king, and Rama be sent in exile to the forest for fourteen years.

The dutiful Rama willingly consented to this. Sita and brother Lakshmana followed him to the forest, where the three had many adventures. Once a demon-maiden tried to flirt with Rama, but he ignored her. The enraged ogress complained to her powerful brother Ravana, king of Sri Lanka. Ravana by ruse kidnapped Sita.

With the assistance of a race of monkeys one of whose chiefs was called Hanuman, Rama waged war with Ravana and his evil forces, defeated them, and rescued his beloved Sita. With Lakshmana and Sita, he returned to Ayodhya triumphantly at the end of the fourteen years. The people received them all with great joy.

As we read the magnificent epic, we may wonder how the poet managed to put down thousands of verses, long before the invention of paper. We would like to know where he lived and when, who his first listeners were, and a hundred more things. But, it is entirely possible that if we knew too much about Valmiki, the mortal man in flesh and blood, the epic may never have acquired its spiritual dimension.

Rama and Sita would not have become Gods in temples, and swinging monkeys in Varanasi would not be considered sacred. There would be no Ram Leela and Rama Navami, no music of Tyagaraja, no devotion of Tulsi Das. The course and shape of Hindu culture would have been quite different. And such has been the impact of Valmiki that it is difficult to imagine Indian culture without Rama and Sita.

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Valsala, P. (1938 —)

P. Valsala, born in Calicut in 1938, is a noted Malayalam novelist and short-story writer.

P. Valsala is a noted novelist and short-story writer belonging to the latter half of the present century. A native of Calicut, she works as a High School assistant. Her works reveal a happy departure from tradition and are marked by a fresh social outlook. They are also significant for portrayal of complex human relations, description of nature, unblemished style and brilliant characterisation.

There are only a few novels and short-stories to her credit. Of these, the best undoubtedly is the novel Nellu (Paddy) which won her the Kumkumam award. It is an impressive story set in the district of Wayanad which is inhabited mainly by Adivasis.

The relation between man and soil, the warmth and vitality of life in this so-called 'primitive' society, etc. are described here in an almost inimitable style. *Thakarcha* and *Agneyam* are two of her other novels.

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Vamana (8th — 9th Century)

Vamana was a well-known exponent of the Riti school of Sanskrit poetry.

Vamana author of *Kavyalam-kara-sutra vritti*, is well-known as an exponent of the Riti school, claiming Riti or style as the soul of poetry. He was a poet in the court of king Jayapida of Kashmir (AD 779-813), and later migrated to the court of the Rashtrakuta king Jayatunga alias Govinda III (AD 794-813). According to Abhinvagupta's *Lochana*, Vamana precedes Abhinavagupta. *Kavyalamkara-sutra vritti* is in a form which contains both Vamana's aphorisms and commentary in prose.

Quotations from various writers like Shudraka, Amaruka, Kalidasa and Bhavabhuti are given as illustrations. The work is in five chapters, the last on the correctness of various usages. Vamana's theory of Riti is a development of the guna theory of Dandin which also discusses the two styles, Vaidarbhi and Gaudiya.

Even Bhamaha was aware of the distinction between the two. Vamana took the gunas from Bharata and Dandin, but treated them separately, one group belonging to the expression and the other to the content. He made a clear distinction between the gunas and the alankaras and showed his preference for the Vaidarbhi style.

This rhetorician Vamana is different from the grammarian Vamana, one of the authors of *Kashika-vritti*. There is a book *Linganushasana* by Vamana, who is probably identical with the rhetorician.

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Vamana Bhatta Bana (15th Century)

Vamana Bhatta Bana, patronised by king Vemabhupala, a ruler in the present Andhra Pradesh, was a poet, playwright and prose-writer.

Vamana Bhatta Bana was a poet, playwright and prose-writer, patronised by king Vemabhupala, a ruler in the present Andhra Pradesh territory, reigning from 1403 to 1420. In his early days he wrote *Shringara bhushana bhana* (a one-act play with the erotic sentiment). Among his poems are *Nalabhyudaya* in eight cantos, and *Raghunathacharita* in thirty cantos and *Hamsasandesha*.

His plays are *Kanakalekhakalyanam* in four acts and perhaps also *Parvatiparinayam* (The marriage of Parvati). He wrote a prose work *Brihatkatha manjari* (A compendium of stories) which is available only incompletely. *Shabdachandrika* and *Shabdaranakari* are his two lexicons.

His learning and poetic talent brought him such titles as *Shadashavallabhah* (Master of six languages) and *Kavisarvabhauma* (Supreme poet). He had great admiration for Bana, author of *Kadambari* and *Harshacharitam*, and he lamented the fact that after Bana, Sanskrit prose declined. He considered himself the new Bana.

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Vaman Pandit (18th Century)

Vaman Pandit was the greatest medieval Marathi saint-poet and scholar.

Vaman Pandit, full name Vaman Tanaji Shesha, was the greatest medieval scholar. His date of birth is not known, but when he died in 1785 he was about eighty. He took sanyas after he had crossed probably seventy years of age. His family was originally from Nanded in Marathwada.

Since the fourteenth century the Shesha family had earned great reputation among Sanskrit scholars at Varanasi. The family could be justly proud of such names as Vishnu Pandit, Veereshwar Pandit and Krishna Pandit among others, well-versed in grammar, logic and Vedanta.

Vaman Pandit was brought up in this brilliant traditions, studied at Varanasi, became famous for his scholarship, philosophical discourses and logical presentation. However, he was not satisfied with these attainments. Eager for spiritual realisation, he travelled almost all over India in search of a Guru, whom he found quite accidentally on the Malaygiri hills in the South. They met briefly, and then the Guru disappeared. But he left his disciple with all his doubts resolves. Vaman Pandit has described this meeting in one of his works, *Nigamasar*.

There have been, however, some three to five poets with the same name. The most famous of them is the author of a vast commentary on the *Bhagavadgita*, entitled *Yatharhadipika*, consisting of nearly twenty-two thousand couplets in the Ovi Chhanda.

Vaman Pandit regards the Saguna Lord

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(Personal God) as superior to the Nirguna (Impersonal) Brahman. He considers Lord Krishna as the Saguna Brahman incarnate. Varman Pandit is the only scholar of the medieval period, whose style can very well be compared with that of the great commentators like Shankaracharya and Ramanuja. He has interpreted the *Gita* very ably, and may be regarded as an exponent of intellectual mysticism.

Vaman Pandit's other philosophical works include *Nigamasar, Karmatattva, Brahmastuti, Aparokshanubhuti, Geetasamashloki, Tattvamala, Charamagurumanjari, Chitsudha, Priyasudha* and *Rajayoga*. His two works *Siddhantavijay* and *Anudhutilesh* are in Sanskrit and written in a very lucid style. *Nigamasar* was written in 1763. The dates of other works are not known.

Besides these philosophical works, Vaman Pandit has to his credit many Akhyan kavyas, i.e. narrative poems on various incidents in the life of Lord Krishna as described in the *Bhagavata puran*. There are some five or six works dealing with the life of Sri Ramachandra also. The important works coming under the category of Akhyan kavyas are Venusudha, *Vanasudh, Namasudh, Kamsavadha, Dwarakavijay, Rasakrida*, etc.

Here also the style is gripping and rhetorical, the composition being quite compact. Vaman Pandit's narrative poems have been very popular with the masses and the Kirtanakars.

Vaman Pandit's main contribution lies in the fact that he has given a sound metaphysical foundatin to the concept of Bhakti. Further, his exposition of philosophical systems is extremely lucid and consistent. His enunciation of the concept of Bhakti, Yoga and Jnana is marked by both profundity and clarity.

He has drawn extensively on the scriptures, mostly the Upanishads, *Yogavasishtha, Bhagavadgita* and *Bhagavat puran*. He describes the knowledge he received from his preceptor as 'Bhargavi varuni vidya', the origin of which can be traced to the *Taittiriya upanishad*. A great sage-scholar, Vaman Pandit's impact on Maharashtra's life and devotional-cum-philosophical literature has been quite profound.

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Vanamamalai, N. (1917— 1980)

N. Vanamamalai, born at Nanguneri in the district of Tirunelveli in 1917, was an eminent Tamil writer and scholar.

N. Vanamamalai was born at Nanguneri, Tirunelveli district. He began his literary career in the late forties. His earliest works were mostly translations impelled by his desire to introduce scientific ideas and concepts to the Tamils. *Oppillatha chamuthayam* was his first translation. Then followed a few others. He also translated two of Tolstoy's novels *The Power of Darkness* and *The Family Happiness*. He discovered early that Tamil was amply suited to express scientific thoughts.

Vanamamalai switched over to Tamil research and studies folklore in great depth. His first book Tamil Folk Songs was published in 1959. This was followed by five ballads on folk heroes: Kattapomman kataipadal. Kattapomman kuttu. Lvar rajakkal, Kattai khansahib chantai. vinati Vinan katai, published by the Madurai University, with an elaborate preface on

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folklore. His second volume of folk songs collected from various parts of Tamilnadu was published in 1963.

In 1967, he organised the Nellai Research Group at Palayamkottai and directed its deliberations. In 1969, he started a quarterly *Aaraichi* (Research) which published regularly research articles, reflecting orthodox Marxist views. He was offered the Senior Fellowship of the Dravidian Linguistics Association for a year and brought out his research thesis on *Heroes in Tamil Folklore*.

His work on Marxist aesthetics is the first work of its kind in Tamil. He also wrote critical articles on the works of contemporary Tamil writers, which are collected in the volume *Tamil novel ilakkiyam*. His contribution to Tamil historical research is contained in his articles, Raja *Raja Chola* and *Tanjai Peruvudayar Koil*.

Vanamamalai's interests are varied. He not only wrote books and articles of his own, but encouraged many youngsters in undertaking research in various fields.

Vanamamalai was an orthodox Marxist and all his efforts throughout, whether he re-interpreted folk literature, researched into history and old Tamil literature, or wrote on contemporary writings reflect his rigid orthodox Communist point of view, and the research journal he fostered also faithfully followed his line of thinking.

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Vanchi Iyer

—See under Iyer, Vanchi.

Vani (1917 — 1988)

Vani, born in 1917, was a famous Kannada novelist and short-story writer.

Vani is the pseudonym of M.N. Subbamma. A novelist and short-story writer, she was one of the women writers of the earlier generation of modern Kannada literature. She was honoured by the State Government and the Kannada Sahitya Parishat, and received the Karnataka Sahitya Academy Award.

She wrote about 25 works in ail. Among them, *Eradu kanasu, Shudhamangal, Hosa belaku, Hoovu mullu, Baleya neralu and Ale nele* are all novels, and *Arpane, Kasturi* and *Naniya maduve* are collections of stories. She belongs to the humanist tradition of Navodaya (Renaisance).

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Vaniyal, Paramanand (1693 — 1788)

Paramanand Vaniyal, born in Bikaner in 1693, was a famous Vishnoi saint and Rajasthani poet.

Paramanand Vaniyal was a famious Vishnoi saint. He was the son of Surtan of

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Rasisar village in Bikaner, and was a disciple of two teachers, first of Muknoji and later of Rosoji. He not only wrote literature of high quality, but also resurrected a number of manuscripts which, but for his dedicated eforts, would have been lost to us forever.

The following works by Paramanand are available: *Prasang* (836 dohas and 30 kavits), *Harijas sakhi, Visan stotra, Chhamchhari* (i.e. *Samvatsuri*, a blend of prose and verse), and some miscellaneous verses. Of these, the first two works are the most noteworthy. In Prasang, there are dohas on 104 subjects pertaining to the worship of the Nirgun (formless) godhead. *Harjas* contains devotional songs.

His writings are impelled by two basic motivations: desire to praise God, and urge for self-expression. He firmly believed that a literary composition should be God-oriented, and its central emotion should be one which the poet has himself experienced. To attain spiritual knowledge, one must recite the name of the Lord, sing of His glory, and love His creation.

He holds a place of honour among the saint-poets of Rajasthan. He lived a life of spiritual intensity, but for the common man advocated a life of compassion and fellow-feeling, laying emphasis on abstinence, avoidance of evil desires and consistency in thought and action. His maxims and similes are related to folk-life. He has expressed himself richly through doha, soratha, chhapaya, dingal songs, padas, etc. His works reveal simplicity and transparency of personal experience.

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Vannadasan (1946 —)

Vannadasan, born at Tirunelveli in 1946, is an eminent short story writer and poet.

Vannadasan, born at Tirunelveli, is the pen-name of the short-story writer and poet, Siva Kalyana Sundaram, the son of the well-known left-oriented literary critic in Tamil, Ti. Ka. Sivasankaran.

Vannadasan is the most gifted of the creative talents that burst on the Tamil literary scene in the second half of the sixties. It was this period that saw, after a long period of stagnation the second flowering of a good number of young versatile writers who exhibited their prowess in all genres of literature - poems, novels, short-stories, etc. They were all writers of an entirely new character and vision.

Tirunelveli has been a seat of Tamil scholarship of the traditional kind, and after the advent of *Pudumaipittan* in the thirties it has also been a centre of creative talents who have left a lasting impact on modern Tamil writing. It has also been nucleus of those writers who called themselves progressives, subscribing to the Communist ideology. Vannadasan's father, Ti. Ka. Sivasankaran, who wielded his critical baton to approve or disapprove writings along the strictly ideological lines for over four decades was also the guiding spirit of the new crop of short-story writers, novelists and poets of the progressive school who appeared on the scene from the sixties onwards.

But, ironically, Vannadasan owes absolutely nothing either to the progressive milieu close around him or to his influential father; he was a Pasternak flourishing, as it were, under the very nose of a Stalin! Vannadasan is absolutely free from any ideology of any kind. His world is of children, adolescents, young men and women, all of them gifted with extraordinarily tender feelings and impulses. He does not step out of individual human relationships, though social issues do have their impact on individual lives and are confronted at the individual level as emotional issues. Individuals get over the vicissitudes of life or are overpowered by

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them, depending on their ability to resolve conflicts with love and understanding at the individual level.

Vannadasan is a very sparing writer, meticulous in his craftsmanship, masterly in his use of language, selective in his prose style and extraordinarily sensitive in handling human emotions. He shapes his characters with the minute workmanship of an ivory carver and so is the sculpting of his language. In his perception of human relationships which is unique, he reveals his personality which knows only tenderness of emotions, and love and concern for fellow-humans.

Vannadasan's short-stories are extended poems stretched to the limit, and conversely his poems which he writes under the pen-name Kalyanji are short-stories in nuggets, flashes of lightning or cut diamonds sparkling in diferent hues.

In all his 26 years of writing only two collections of his short-stories, *Kalaikkamudiyatha oppanaihal* (The make-up is still on, 1976) and *Thottathukku veliyeyum sila pookkal* (Flowers bloom even outside the garden, 1978); a long story *Chinnu mudal Chinnu varai* (From Chinnu to Chinnu, 1991); and one collection of poems (*Pulari*, 1981) has appeared.

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K. M. Balasubramania, *South Indian Celebrities*, Madras, 1939.

Vannanilavan (1949 —)

Vannanilavan, born in 1949, was an eminent Tamil poet and writer.

Vannanilavan who writes under the pseudonym Vannanilavan, was educated up to the secondary school level at Palayamkotttai, a suburb of Tirunelveli, His father Ulaganatha Pillal was an ardent fan of Kalki, a phenomenally popular writer in Tamil from the thirties to the fifties. Besides, he had the good fortune of growing up into adulthood in the company of such budding writers as Vannadasan and Nambirajan who were his close friends from his boyhood days.

Added to all these, Tirunelveli had been the seat of traditional Tamil scholar-ship for over a century and of creative writing from the days of Pudumaipittan, i.e. from the thirties. By the time Vannanilavan grew, up it had become a virtual beehive of writers of all shades, with the progressives leading the procession. It was this milieu that inspired and groomed Vannanilavan into a writer. And again it was Vallikkanan, a writer well-known from the forties hailing from that area, who christened him with the pen-name of Vannanilavan and got his first short-published in *Santhi*.

Vannanilavan worked on all odd jobs to earn a living in and around Tirunelveli for some years, and then shifted to Madras to work with *Kannadasan*, a magazine brought out by the immensely popular poet and film song composer, Kannadasan. After it wound up, he worked in other magazines like *Pudumaikural, Kanayazhi*, etc. His longest stint was with the fortnightly *Tughlak*, run by the famed Cho, where Vannanilavan worked for 13 long years.

Vannanilavan began his literary career with short-stories, the first collection of which was brought out by his friends under the tile, *Esther*, in 1976. But it was his novel, *Kadalpurathil* (By the sea-side), serialised in *Kanayazhi* and published in book-form in 1977, that shot him to literary fame. It is a love story set in a coastal village of low caste fishermen's community. Though the community lives in dire poverty, it lives a contented life. But modernity

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makes its inroads into the placid little coastal village in the form of mechanised launches playing havoc with their contented life.

The launches are looked upon by the community as a product of human greed, unconcerned about fellow-humans, and above all an affront to their sea goddess. The love theme that is dominant in *Kadalpurathil* is told in simple straight forward narrative, without frills. This novel has since been telecast as a serial on Madras TV.

Vannanilavan has followed this novel up with more novels, *Kamba nadi* (The river Kamba, 1979), *Ore oru naal* (One day, 1980) *Rainess iyer theru* (Rainees Iyer stree, 1981), and short-story collections Pambum pidaranum (Sanke and the sanke charmer), and *Dharman* and Ullum puramum (Inside and out).

In all his works. Vannanilavan carries the Tirunelveli life and its people that he has known since his early formative years. Secondly, he has been constanly experimenting in his works by varying his themes and style of narrative. *Rainees Iyer theru* is an album of portrait sketches of the inhabitants of a small street, housing just four families, as seen through the eyes of little girls in the families.

Nothing dramatic happens. No story is told—just a series of sketches. In *Kamba nadi*, it is again the inhabitants of a street who had their best of time but are now visited upon by misfortunes; they try to face them but would not give up their old ways that have brought them to ruin.

Vannanilavan's short-stories swing back and forth between those that take congnisance of social changes and those that do not see anything beyond the confines of domestic life and individual human relationships.

Vannanilavan has also written some screen-plays for off-beat Tamil films like *Aval appadithan* (She is what she is). Occasionally he also writes poems which have been collected under the title, *Meypporul* (The inner truth).

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K. M. Balasubramania, *South Indian Celebrities*, Madras, 1939.

Varadachari, K. (1890 — 1963)

K. Varadachari, born in Chittoor district in 1890, was an eminent politician and freedom fighter.

K. Varadachari was born on 16 July 1890. He belonged to the Chittoor district of Andhra Pradesh. He passed away on 2 January 1963, at the age of seventytwo.

He entered politics in 1922 and was an active Congressman till the end. He stated his professional career as a lawyer and rose to become a leading member of the Chittoor Bar.

From the start of his political career, he was influenced by Gandhiji, with whose ideals and practices he completely identified himself. He always stood for a strong and united India. He was the leader of the Congress Party in Chittoor in 1936-38, and Chief Secretary of the Chittoor District Congress Committee for ten years and of All India Congress Committee for two terms.

He was a leading Congressman in Chittoor for over four decades; he attended several Congress sessions from 1907. He was a member of the Chhittoor Municipal Council from 1935 to 1937 and also a member of the Chittor District Board. He was a member of the Madras Legislative Assembly, both from 1937 and from 1952.

He was an active Congress worker. He did constructive work in the field of Khadi and Harijan uplift, Prohibition and rural

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reconstruction. He was prosecuted for picketing toddy shops and sentenced to one year's rigorous imprisonment. In connection with the Satyagraha Movement in 1940, he was detained for a year in 1942.

He condemned the caste system and held it responsible for the social immobility in the country. As a political solution for the Hindu-Muslim situation in the country, he felt that the Cripps proposals were satisfactory and was clearly disappointed when the talks failed; and he held Jinnah responsible for the failure. He said, "It is very unfortunate that the Gandhi-Jinnah talks have failed....I am also certain that not more than the really Muslim majority can be delimited into Pakistan States on the two nation theory...."

He, too, like most politicians of his time, was a lawyer who turned to politics and temperamentally preferred constitutional methods to agitational ones, though a close follower of Gandhiji. He was a devoted follower of Gandhiji and a second-line politician performing patriotic political tasks unobtrusively at the local level.

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Varadachari, N.S. (1897 — ?)

N.S. Varadachari, born at Terani near Tirupati in 1897, was an eminent politician and freedom fighter.

N. S. Varadachari was born on 25 January 1897. His father was N. S. Anantachari and his mother Singarammal. He was born at Terani (one mile from Nagari) near Tirupati.

He had his secondary school education at Bezawada and in Triplicane, Madras. He did his Honours in History and Economies at the Presidency College, Madras, and took his B.L. degree in 1918.

He became a Congressman early in his career; he joined the non-cooperation movement in 1919 without even waiting for the official resolution of the Congress on that subject. By dint of dedicated service to the Party, he became the Secretary of the Madras District Congress Committee for several years.

In 1934, he presided over the Madras District Political Conference. As a Congress politician he contested and won a place on the Madras Corporation Council, and in 1937 in the first Congress Ministry formed by C. Rajagopalachari in Madras he was Parliamentary Secretary to the Minister for Agriculture and Rural Development. He was again elected to the Madras Legislative Assembly in 1950.

He took an active part in the Nagpur Flag Satyagraha Movement, and organised meetings and demonstrations. He played a leading role in the Salt Satyagraha Movement and led groups of volunteers to picket toddy and foreign cloth shops. He was imprisoned thrice during the movement. As Secretary of the Madras District Congress Committee, he helped in its propaganda and nationalist activities.

He believed in appealing to the youth to support his political activities and share his views. To this end, he addressed numerous public meetings. He considered it the duty of the students to participate in the struggle organised by the Indian National Congress. Presiding over the Tamilnad Students' Congress

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on 12 August 1945, he made a powerful plea for the setting up of "an educated and cultured state" in the place of the usual "protective state".

For this purpose, he felt that a reorientation of the present system of education in the country was essential; as a result of the transformation so brought about, he thought, in the future "the State would not control education, but education would control the State."

The present system of education, according to him, does not produce the right type of educated young men. He is a good writer and published a book entitled `Hand Spinning and Weaving'. Even now he contributes articles on matters of current political interest, usually to the *Swarajya*, the noted Madras weekly.

Varadachari is still an active politician and is now aligned with the Swatantra Party under the leadership of C. Rajagopalachari. He has never been much of a leader himself, but has amply proved himself to be a trustworthy and competent lieutenant.

He has been a consistent follower of Gandhian principles even in the face of changing and adverse political fortunes.

Although Varadachari never rose to the stature of an all-India figure, his contribution, at the local level, to the freedom movement was immensely valuable.

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Varadaraja Rao, G. (1918 — 1987)

G. Varadaraja Rao, born in 1918, was an eminent Kannada researcher, scholar and poet.

G. Varadaraja Rao was a researcher, scholar and poet. He took his B.A. (Honours), M.A. and Ph. D. degrees from Mysore University, joined its Kannada Department as lecturer and retired as Professor of Kannada.

Varadaraja Rao first made a mark as a poet, but later won fame as a researcher, particularly engaged in the study of Haridasa sahitya (the compositions of the Haridasas). He toured extensively, collecting manuscripts, and was an authority on *Haridasa sahitya.*

He prepared definitive editions of the compositions of several Haridasas, including Purandaradasa, Sripadaraya and Mahipathidasa. He was honoured with the Haridasa Sahitya Seva Prashasti. Among his works are: Poetry: *Thorana, Vijayadasami, Sereyalu, Thottilu*; Criticism: *Padinudi, Sahitya sannidhya, Kumaara Ramana sangathya, Sri Purandara Dasaru mathu avara keerthanegalu.*

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Varadarajan, Mu. (1912 — 1974)

Mu. Varadarajan, born in 1912, was an eminent Tamil scholar, novelist, critic, essayist, short-story writer and playwright.

Mu. Varadarajan scholar, novelist, critic, essyist, short-story writer and playwright, affectionately called Mu. Va., hailed from Velam, a small village in Tirupattur Taluk of Tamilnadu. His family circumstances forced him to take up the job of a clerk. He passed the Tamil Vidwan course, securing the first rank and the Tirupanandal Mutt Award for it. He also obtained the M.O.L. degree and became Professor of Tamil at Pachaiyappa's College, Madras, in which capacity he served from 1939 to 1961.

Though essentially a Tamil scholar, he was different from others in that his interests were wide and varied, not confined to the academic precincts only. He is simple in style, diction and content, and has an easy flow even when his subjects are linguistics, ancient Tamil literature, and literary criticism. He was a prolific writer, popularising ancient classics, writing short biographies of great men like Gandhi, Tagore, Bernard Shaw and Thiru Vi. Kalyanasundara Mudaliar. He took great interest in contemporary Tamil life and culture, and wrote on them voluminously.

All these activities cumulatively served to make him a popular public figure among the Tamils of the younger generation. His forays into writing fiction, his undemandingly easy prose style, and his standing in the academic world (Professor of Tamil at Pachaiappa's College, later Professor of Tamil University of Madras, finally Vice-Chancellor of Madurai Kamaraj University) made his writings and speeches a rage among the students, and he became more or less a cult figure. Mu.

Va's. output was prolific: 13 novels, 2collections of short-stories, 6 plays, 11 collections of essays, a history of Tamil literature in English which he did for Sahitya Akademi, 4 biographies, and several volumes on criticism and linguistics. His books won many awards, including the Sahitya Akademi Award in 1963 for his novel, *Agal vilakku* (Earthen lamp).

His essential contribution was that he was the first to try to bridge the gulf between the academic world which refused to recognise the contemporary literature and the contemporary creative world which remained more or less divorced from the classical Tamil literature.

His important works include: Novel: *Kallo Kaaviyamo, Kari t-thundu, Nenjil oru mul, Akal vilakku, Man kudisai*; Short-story: *Viduthalay, Kurattai oli; Drama: Manachaanru, Ilanki, Munru naatakangal*; Essay: *Aramum arasiyalum, Arasiyal alaikal, Ulagaperedu, Nalvaazhvu*; Criticism: *Tamil nenjam, Tiruvallur allathe, Vaazhkkai vilakkam, Ovacheythi, Ilakkiya araichi, Kongu ther vaazhkkai, Treatment of Nature in Sangam Literature, Ilakkiya thiran*, Linguistics: *Mozhi nul, Mozhiyin kathai, Mozhi varalaaru, Mozhiyiar katturakal*; Biography; *Aaringar Bernard Shaw, Gandhi Annal, Kavingar Tagore, Thiru. Vi. Ka..*

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Varadarajulu Naidu, P.

——See under Naidu, P.V. Varadarajulu

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Varahagiri Venktagiri

——See under Giri, V.V.

Varahamihira (6th Century)

Varahamihira is a distinguished author of astrology and accomplished poet.

Varahamihira also known as Varaha or Mihira, is the foremost authority on Hindu astrology. There are numerous legends about his life in both Sanskrit and vernacular literature; also there is a controversy about his origin, whether he was a Greek or an Indian. However, scholars like Winternitz consider him an Indian, well versed in Greek and Roman astrology. In fact, it was Varahamihira who introduced Greek and Roman predictive astrology into the Hindu system.

In Eastern India (specially in Bengal and orissa) folktales present him as the husband of Khana, an outstanding female exponent of Hindu astrology whose aphoristic sayings (vachanas) are widely prevalent among rural people even today. He is also believed to be one of the nine jewels at the court of the illustrious King Vikramaditya of Ujjain. The following 19 works are attributed to him.

Major works: *Panchasiddhantika, Brihajjataka, Yatra, Yogayatra, Vivahapatala,* and *Brihat samhita*; Minor works: *Horapanchahotrya, Panchapakshi, Bahvas-charyajataka, Bahuchodya, Vatakanika Prashnamahodadhi, Prashnachandrika, Daivajnavallabha, Yavanajataka, Angachu-damani, Jatakarnavasangraha* or *Chayadhikara, Satpanchasika* and *Shringaratarangini.*

According to Ballalasena, King of Bengal, Varahamihira has written works on erotics and poetics also details of which are, however not available.

1. *Panchasiddhantika* is a compendium of the basic principles of the five schools of astronomy.
2. *Brihajjataka*, also known as *Varahahorashastra* or *Varahamihirahorashastra*, is an authoritative manual on predictive astrology. It has many commentaries among which *Jagachchandrika* of Utpala is most renowned. An abridged version of *Brihajjataka,* called *Laghujataka*, is also available. It was translated into Arabic by Al-Beruni in the 10th century A.D.
3. *Yatra*, in two versions, deals with auspicious timing for undertaking a successful journey. The complete text is known as *Brihandyatra, Mahayatra* or *Yakshyesvamed - huya yatra.* It is augmented with rich, ornate poetry and presents valuable information about cultural conditions in ancient India.
4. *Vivahapatala* deals with astrological considerationss for selecting a successful couple as well as determining the auspicious time for marriage. It has been comented upon by Utpala. it has two recensions, *Brihad-vivahapatala* and *Laghu Vivahapatala*, and is preserved in a single manuscript.
5. *Brihatsamhita*, also known as *Varahasamhita*, is his *magnum opus* in 106 chapters, and has two versions. A.B. Keith has praised this work: In his *Brihatsamhita*, Varahamihira shows himself as a master of the learning of his day in-wide fields of knowledge, and thoroughly skilled in language and metre, not at times without a real touch of poetic ability.

It is a monumental work, the oldest encyclopaedia of social and natural sciences, with profound literary significance.

The minor works are also of considerable significance. For example, *Horapanchahotrya* deals with astrological consideration for architectural undertakings; *Panchapakshi* is a manual for divination; *Bahavash-charyajataka*

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is concerned with natural astrology; *Yavanajataka* is a digest of Greak astrology; *Prashnachudamani* is a treatise on divination; *Angachudamani* deals with physiognomy; *Jatalarnavasangraha* is a compendium for drawing the horoscope of a new born baby.

Notwithstanding the fact that Varahamihira is a distinguished author on astrology, he is also an accomplished poet. He has displayed his poetic genius even in the treatment of a highly technical subject. Despite the limitations of his subject he has been poetic in his descriptions of nature and observations on human life. He is not pedantic or verbose in diction, nor monotonous in versification. In fact, he is quite adept in versification, In *Brihatsamhita* he has composed verses in 64 different metres, and in *Brihajjataka* in 33 metres. His use of arthalankaras, especially of similes, is noteworthy, and his diction is lucid, charming and elegant. Kshemendra in his *Auchityavicha-racharcha* (29.79) considers him a poet of high order.

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Varahamihira (499 — 587)

Varahamihira, born in 499, was a great ancient astronomer and astrologer.

Calendars should be periodically corrected by taking into account the accumulated precession; this advice was tendered by Varahamihira. He himself had prepared a corrected version of the Indian calendar after taking into account the amount of precession that had accumulated since the preparation of the *Surya Sidhanta*. He expressed his views on astronomy and astrology in the *Panch Siddhanta*.

The *Panch Siddhanta* is a historical document of great importance. In it, he changed the content and methods and updated his astronomy, the substance of Aryabhata's doctrines. He expounded the astronomical doctrines contained in the five treatises after the names of Paulisa, Romaka, Vasishtha, Soura, and Brahma; but he considered the Soura as the only correct system.

Regrading the shape and position of the earth, Varahamihira said, "All things which are perceived by the senses are witness in favour of the globular shape of the earth and refute the possibility of its having another shape.

"Mountains, river, trees, cities, men and angels are around the globe of the earth. And if Yamakoti and Rum are opposite to each other, one could not say that one is 'low' in relation to the other, because 'low' does not exist. No place is low to other, it is in every particular, identical with another place on the earth and one place could as little 'fall' as any other. Everyone speaks of himself with regard to his own self, 'I am above and the others are below' whilst all of them are around the globe like the blossom springing on the branches of a *Kadamba* tree.

They encircle it on all sides, but each individual blossom has the same position as the other, neither they are standing downward nor the others standing upright. For the earth attracts that which is upon her; as it is `below' towards all directions."

Varahamihira considered earth as an immovable sphere fixed at the centre of the universe, around which the sun, the moon and other planets revolved. If the earth had motion, he wrote, "A bird would not return to its nest as soon as it had flown away from it towards west." This was contrary to the views earlier put forward by Aryabhata that the earth moved.

Varahamihira's work reveals that the correction known as precession of equinoxes was known in his time and a fairly accurate value was available. He was also responsible

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for introducing 'word numerals', whereby certain numerals are denoted by certain words, e.g., sun=12, eyes=2, Agni (fire)=3, Vedas=4, Bana=5, Samudra (sea)=7, Kari (elephant)=8, Rudra=11, Raja=16, etc. These numbers are based on Indian mythology.

Varahamihira wrote two other books, viz. *Brihatjataka* and *Brihat Samhita*. The former work consists of 25 chapters and deals with horoscopic astrology. The *Brihat Samhita* contains 40,000 couplets. Parts of it deal with journeys and weddings. The two works also include the astronomical topics relating to the determination of time and planetary position and eclipses.

In his *Samhita,* the influence of Greek astronomy is visible, and for the Greek, scholarship he had a high regard. He had said, "The Greeks though impure must be honoured, since they were trained in sciences and they excelled others." Varahamihira was the son of Aditya Das of Kapiththaka. He was born in 499 and died in 587.

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Varerkar, Bhargavram Vitthal (1883 — 1964)

Bhargavram Vitthal Varerkar, born at Chiplun in 1883, was a prolific Marathi writer, playwright and social thinker.

Bhargavram Vitthal Varerkar, popularly known as Mama (maternal uncle) Varerkar, was born at Chiplun in a Saraswat Brahmin family. The ancestral house of the Varerkar family was at Malvan in South Konkan. Varerkar's father Vithalrao, though an ordinary postal clerk, used to deliver discourses on the Gita and the Bhagavat.

After completing his primary and secondary education at Malvan in 1889, Varerkar joined the Civil Hospital at Ratnagiri as a medical student. But, of weak constitution and more interested in reading literature, particularly plays, rather than the prescribed texts, he gave up medical studies.

Circumstances compelled him to join the postal service in 1899, where he continued till 1919. At Ratnagiri, Varerkar fortunately came in contact with Dr. K. R. Kirtikar, a Marathi poet and erudite scholar, who introduced him to the masters of European drama, from Shakespeare to Ibsen.

In 1908, Varerkar's first play 'Kunjavihari', depicting the mythological legend of the killing of Kaliya by Lord Krishna, was staged and since then the theatre became his first love. After retiring from postal service in 1919, he devoted the rest of his life to the theatre.

His autobiography 'Maza Nataki Sansar', covering his life in the theatre from 1908 to 1933, portrays how sans degree, sans money and sans status Varerkar could achieve much in modernising, the Marathi stage through his ceaseless efforts and perseverance.

By any standards, Varerkar is a prolific Marathi author. Besides writing more than twenty-five full-fledged plays, he wrote film-plays, radioscripts, thirty original novels, thirty translations from Saratchandra Chatterjee, short-story collections, an autobiography in four volumes and many critical articles. He is the first among the Marathi writers who tried to love by his writings.

He went through very hard times during which he had to write even detective stories to eke out a living. However, in the last phase of his life, Varerkar saw good days. In 1945, he

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was elected President of the All Marathi Literary Conference. After independence, the Government recognised his services as a writer by nominating him a member of the Rajya Sabha (1956) and conferring on him the title of Padmabhushan (1919). He was an active member of the Sangeet Nataka Akademi and the Sahitya Akademi and was also adviser to the A.I.R. for a number of years.

From his literary master S. K. Kolhatkar, Varerkar imbibed a reformist and rational attitude without imitating his ornate and artificial style. 'Hach Mulach Bap' (1916) and 'Sanyashacha Sansar' (1919) are considered his masterpieces of the first phase of his theatrical career—the former denouncing the evil custom of dowry and the latter defending the re-conversion of Christians to the Hindu fold.

In 'Satteche Gulam' (1922), Varerkar exposed pseudopatriotism, while in 'Turungachya Darant' (1923) he condemned the inhuman custom of untouchability. It was Varerkar who first effectively gave expression to the sufferings of the mill-workers on the Marathi stage through his 'Sonyacha Kalas' (1932), though the realistic theme is treated with romantic laxity.

Three plays belonging to the later phase deserve special mention: 'Saraswat' (1942) for the touching autobiographical element, 'Bhumikanya Sita' (1950) for its modern interpretation of a mythological theme and crisp dialogue and 'Apurva Bangal' (1953) for the powerful representation of the Noakhali disaster.

Varerkar was responsible for bringing about some major changes in the production and technique of Marathi plays. He gradually reduced the number of songs and scenes, which were a hindrance to the natural movement of the dramatic action and made his plays more realistic by adopting some characteristics of Ibsenism.

However, Varerkar lacked Ibsen's penetrating insight into social problems; he appears to be content with entertaining by a superficial treatment of his serious themes.

In the field of the novel, too, Varerkar's contribution is not meagr. Out of his fifty odd novels, four are especially noteworthy: 'Vidhavakumari'(1928) depicting the trials and tribulations of the awakened Hindu widow struggling to break the shackles of orthodox customs and social and religious enthralment; 'Dhavta Dhota' (1930) showing the exploitation of the typical Bombay mill-worker; 'Shipayachi Bayako' (1943) characterising vividly the 'house-divided' Maharashtrian life during the freedom struggle in the Gandhian era and 'Sita Lakhantil Eka' (1940) unfolding the thorny problems in the way of village uplift in India.

As a staunch protagonist of equality of sex, Varerkar exhibited in his works almost a missionary zeal for the liberation of the enslaved Hindu woman. The artist in him, however, was generally overshadowed by the social reformer and his women characters have become amazonian and vociferous.

Varerkar never believed in the dictum 'for Art's sake' and was nothing, if not a propagandist. He was not a dweller in an ivory-tower, but was a man of the people. His pen drew both inspiration and strength from the life of the people. He grew up with the Indian freedom movement and was a staunch Congressman with leftist sympathies.

Varerkar was ready-witted and loved argument and earned much notoriety as a controversial figure in Maharashtra. But there is no dispute regarding his genuine love for the people, his progressive attitude and his sincere efforts to bridge the gulf between literature and life.

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Varghese Mappila, Kandattil (1858 — 1904)

Kandattil Varghese Mappila, born at Niranam in Tiruvalla in 1858, was a rare combination of a newspaper owner and efficient editor.

Kandattil Varghese Mappila was a rare combination of a newspaper owner and efficient editor, whose varied activities were spread over a decade and a half. He was born in a rich Jacobite family named Kandattil at Niranam in Tiruvalla. After his earlyu education, he joined the Government College,Trivandrum and studied up to F.A. He acquired a sound knowledge of Malayalam and Sanskrit, which be supplemented by learning from some of the renowned scholars of the time.

In 1881, he became the editor of *Keralamitran*, a weekly newspaper isued from Cochin by Devaji Bhimaji, who in fact started it at the instance of varghese Mappila. He encouraged youngsters to contribute to the paper on literary topics, and published reviews of books. Naturally, he came into contact with a number of great literary figures.

In 1889, he started the concern Malayalamanorama Limited and the next year began the publication of Malayalamanorama which still continues to be one of the leading newspapers of Kerala. Gradually it became a chain of publications. By the establishment of the Bhashaposhinisabha under the guidance of his patron Keralavarma he did yeoman's service to Malayalam languge and literature. He also contributed to the field of education by starting institutions, especially for girls, and later won recognition from the Maharaja himself.

He distinguished himself as a prose writer, but compared to his service to the overall development and progress of Malayalam, his literary output occupies only a minor place.

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Varghese, T.M.

——See under Varughese, T.M.

Varhadpande, Vasant Krishna (1972 —)

Vasant Krishna Varhadpande, born in 1972, is a Marathi short-story writer and critic.

Vasant Krishna Varhadpande, short-story writer and critic, started his career as a lecturer in Marathi at Shri Binzani City College, Nagpur, and retired as Head of the Department of Marathi, Hislop College, Nagpur.

As a writer, he showed preference for forms like short-story, poetry and novel. His first collection of short-stories Vastu and a book of poems *Ya manacha palna* were published in 1957. *Bharatiya stree ratne*, a colection of pen-portraits, came in 1966, and *Chitrashala*, a psycho-analytical novel, in 1981. All these works were acclaimed by discedrning readers. Recently he has come out with a volume of short-stories, entitled *Utsava*.

He also edited two ancient works,

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Harishchandrakhgyan by Mukteshvara and *Rukmini swayamwar* by Samraja. They were published in 1963, and were quite popular with the lay readers. For his Ph.D. degree he made an indepth study of the Nagpuri dialect, and brought out the distinction between it and the Warhadi dialect in pronuciation inflexions.

This book, Nagpuri boli: *bhasha abhyas*, published 1972, received the State Government award. He showed the effect of the neighbouring Hindi and Gondi languages on these dialects. He also prepared a dictionary of the dialect. From this dectionary it becomes apparent that many words and phrases from the Yadav Age of Marathi are still in use in both these dialects.

Varhadpande also made an exhaustive study of P.B.Bhave's works and wrote a critique on him, paying a glowing tribute to his contribution.

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Varier, Ramapurathu (1703 — 1753)

Ramapurathu Varier, born in 1703, was an eminent Malayalam poet and writer.

Varier, Ramapurathu the composer of *Kuchelavrittam*, the most popular boat song in Malayalam, was born in a Varier family of Ramapuram village in Meenachil taluk. Though he was named Sankaran, he is generally known to the literary world in Malayalam as Ramapurathu Varier.

Varier studied Sanskrit from his father and also from the renowned poet Unnayi Varier. In due course he became well-versed not only in literature but also in music. Hi is said to have been a good astrologer also. He eked out his living by establishing a small school and teaching Sanskrit to the children who cared to attend it.

Once (c.1750) when he was on a visit to Vaikom to worship at the famous shrine, Maharaja Martanda Varma, the founder of the former priincely state of Travancore, was camping there to fulfil a vow. Varier, still in abject poverty, gained entry into his presence when he was about to go back to Trivandrum, and submitted a few lines of his poetry.

The Maharaja, immensely impressed with them, asked him to accompany him in his boat. While on board the boat, he asked Varier to write poem suitable to the occasion. Accoringly Varier began to compose the above-mentioned song.

As soon as each unit was finished, it is said, he read it out to the Maharaja. By the time they got back to Trivandrum, that is within three or four days, the song was practically finished. Varier stayed in Trivandrum for a few months at the behest of the Maharaja.

On his return to Ramapuram, he was flabberasted, as Kuchela was when he had gone back home after paying his respects to Sri Krishna, to find himself the owner of a splendid house, constructed for him when he was away by order of the Maharaja, together with enough land surrounding it for a comfortable life. Thus, he was once for all relieved of the pangs of poverty.

Varier's principal contribution is the boat-song, which is a poetical genre perhaps unique to Malayalam literature. A boat-song is usually sung by those actually engaged in rowing a boat. It is a couplet with 16 syllables in the first line and 13 in the second. There is a caesura after the eighth syllable in each line.

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They are like folk songs in rhythm and structure. There were already a few songs of the type in Malayalam going as far back as the 16th century, for examples, songs eulogising Devanarayana, the king of Ambalappuzha, and those describing the birth of sage Vyasa. A boat-song of a later date is *Kiratam* written by Kunchan Nambiar.

The metre used in boat-songs has become so popular and its rhythm so pleasing that now there are numerous poems, short and long, cast in that molud by well-known poets including Kumaran Asan, Vallathol Narayana Menon and Uloor S.Parameswara Iyer, though they are rarely sung by rowers.

Kuchelavarittam begins with an invocation to the deity of the Vaikom temple. This is followed by a glorious tribute to the Maharaja and a beautiful account of the capital, Trivandrum, which in all probability was added by the poet during his stay there because he had not visited the place before.

The main theme, the story of Kuchela's visit to Krishna, his childhood friend and fellow-student, which occupies only about four-fifth of the 700-line poem, is narrated in moving words sprinkled with occasional outbrusts of personal emotion and devotional fervour. The poem is marked by the use of appropriate figures of speech and graphic descriptions.

Though a little less exquisite than *Kuchelavrittam*, Varier's *Bhasha astapadi* (a Malayalam rendering of Jayadeva's *Gitagovinda*) is also remarkable. His other works are a Tullal, a Tiruvathira song, a kirtana, and a brief commentary on *Amarkosha*.

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Varkey, Muttathu (1915 — 1989)

Muttathu Varkey, born at Changanachery in 1915, was a prolific Malayalam fiction writer.

Muttathu Varkey was a prolific fiction writer. A native of Changanachery. Varkey a was graduate in Economics and worked in a private college at Kotayam for a few years. Later, he joined the editorial board of the Malayalam daily, *Dipika*, published from that place. He retired as its editor in 1975 and devoted the rest of his life to fiction-writing.

Varkey started his literary career by writing poetry, his only collection in this regard being *Atmanjali*. Soon he turned his attention to fiction. There are about 150 novels, 20 short-story collections and 12 plays to his credit. Some of his best known novels are *Padatta painkili* (The bird that never sang), *Thekkan kattu* (The wind form the south), *Kara kana kadal* (The vast ocean), *Mayiladum kunnu* (name of a hill), *Ina pravukal* (The dove couple), *Maria kutty*, *Priyamulla Sophia* (Loving Sophia), *Azhakulla Salina* (Salina, the beautiful) and *Oru kudayumkunju pengalum* (An umbrella and the little sister). About thirty of his novels have been filmed and most of them were popular. He has also translated over a dozen books into Malayalam.

Most of his novels are realistic pictures of the people who lived in or around his native place, especially of those belonging to the Christian community. He is their undisguised spokesman and critic at once. He has neither touched nor claimed to have touched the deep springs of their life, let alone the eternal problems of human existence, but has delighted numberless readers with his simplicity of language, directness of style and frankness of

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expression. As a matter of fact, he was perhaps one of the first novelists in Malayalam who created a thirst in the public for 'popular' fiction.

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Varkey, Ponkunnam (1908 —)

Ponkunnam Varkey, born in 1908, is a noted Malayalam short-story writer.

Ponkunnam Varkey is a noted Malayalam short-story writer. After passing the Malayalam Vidvan examination, he became a school teacher. Very soon, he gave up his job and took part in the agitation sponsored by the State Congress. He was accused of inciting class struggle through his stories, and was imprisoned. Later, he became the Secretary of the Progressive Literary Association. He was President of the Kerala Sahitya Akademi during the years 1971-1974. He has written stories, plays and screen plays.

Varkey lost his father during childhood, and grew up almost as an orphan. On several occasions he had the misfortune to brush against the rough edge of the uncharitable and in human nature of priests and rich men. This made him a hater of the clergy. He exposed their misdeeds in his stories. 'Antony', 'Niyum acchanayo', 'Ellam Daivanishchayam' and 'Kuttasammatam' are stories of this kind.

In 'Kuttasammatam' a priest seduces a poor girl and she becomes pregnant. The Bishop refuses to listen to the complaint of the girl's father. The Bishop excommunicates the old man for daring to file a case against the priest in a court of law. The priest finally repents, gives up his ecclesiastical robe, and marries the girl.

'Shabdikkunna kalappa' brings out the deep attachment a farmer has for his bull. The farmer sels his land and the bull in order to get his daughter married. When the daughter returns home for her first delivery he goes to the town to buy some clothes for her. There he sees his dear Kannan (the bull) in the municipal slaughter-house. They recognise each other.

He buys the bull with the money in his pocket and goes home happily. The bull as dear to the farmer as his own daughter. 'Vittukala', another story which shows the extent to which the bull becomes a member of the farmer's family. The farmer's daughter gets excited at the sight of the bull copulating with cows and runs away with her lover. 'Bikshakkaran' exposes the greed of doctors, while the story 'Doktar' exposes the ignorance of doctors. 'Katayute takkol' narratedhow greed destroys friendship.

But the victim continued to remain loyal to his treacherous friend and helps his widow. 'Randu samudayam' and 'Velakkarai' are stories of unfulfilled love. In the former, it is caste that comes in the way of true love, while in the latter, social position and money make it impossible for the poor servant girl to express her love for the young master of the house. 'Velichchattilekku' is a powerful story which brings out the purposelessness of present-day education.

Education, instead of equipping the youngman to face the problems of life, makes him unfit to face life. The young man realizes this before it is too late, tears up the school leaving certificate to pieces and cheerfully goes to work. 'Chattante makal' brings out the inhuman attitude of rich landlords. Chattan, a peasant, works devotedly for the poor peasants. After three decades of selfless service, he dies in the service of his landlord, but there is none to look after his orphaned daughter.

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Svargam nanikkunnu and *Visharikku kattu venda* are the most important of his plays. Many of his plays have been filmed. Some of his other works are *Terannetruta kathakal* (Selected stories, 2 Volumes), *Daham, Katirukanakkili, Alttara and Ente valittirivu.*

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Varkhedkar, Vasant Shyamrao (1918 — 1985)

Vasant Shyamrao, born in 1918, was an eminent Marathi novelist, playwright and champion of civil liberty.

Vasant Shyamrao was a novelist, playwright, and champion of civil liberty and democracy. An M.A. from Morris College, Nagpur, he worked with *Samadhan* and *Bhavitavya* for sometime as sub-editor. Later, he joined government service as information officer with the Press Information Bureau. In 1975, he joined Jayaprakash Narayan's movement.

He began his career as writer with a novel *Sankraman* (1941) and a play *Dhyeyacha dhyas* (1942). He has written eight plays and four novels since. His novel *Sattavancha senani* (1957) which deals with the life of Tatya Tope, the soldier and freedom-fighter of 1857, was widely apppreciated.

His next novel *Pratinidhi* deals with social unrest and dissatisfaction at different level of classes. The book received the State government award. His last novel was *Yajnyawalkyachi aai.* His play *Nero,* dipicting the hero's his obsession with art, was a success on the stage. The last of his books, *Sarvabhaum* (1985), is a collection of articles written from time ot time on civil liberty and democracy.

Varkhedkar was an experimental and not a traditional writer. He had deep faith in human values and supported social as well as political upheavals. *Anandibai* and *Nero* are good examples of his technical innovations and offer new insights into characters. About *Nero,* he maintained that *Nero* was playing on his fiddle when Rome burnt, but this was because the artist in him stood shocked at the great diaster.

His lectures on Ram Ganesh Gadkari delivered at Nagpur in 1961 and 1964 show his deep study of the Marathi theatre.

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Varma, Bhagwaticharan (1903 — 1981)

Bhagwaticharan Varma, born at Shafipur in 1903, was an eminent Hindi novelist and short-story writer.

Bhagwaticharan Varma eminent novelist and short-story writer, was born in village Shafipur, district Unnao (Uttar Pradesh). He lost his parents early and had to struggle his way up in life. He had his education at Kanpur and Allahabad, practised law first at Kanpur and then at Hamirpur, where he wrote his epoch-making novel *Chitralekha* (1934).

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In 1942, he moved to Bombay to write screen plays for films but, like Premchand, left the tinsel industry in disillusionment and went to Lucknow as editor of Hindi daily, *Navjeevan*. While in Bombay, he had written his novel *Tedhe-medhe raste* which depicted the events around 1930, an important epoch in India's history of freedom. Three forces were at play in the socio-political life of those days, Gandhism, Marxism and terrorism, and he discussed them in detail in his novel, with a feudal family at the centre.

Bhagwaticharan lived through a period which was historically crucial and tumultuous, a period when the nation strove for freedom and won it. It was also a period when many old values crumbled and some new ones emerged slowly and painfully. Here was a country rich and yet poor; poeple crushed under the weight of social and economic inequities; power concentrated in the hands of a few who misused it for personal ends.

Bhagwaticharan was bruised by what he saw around him but he did not align himself with any political party, nor did he choose the path of self-aggrandisement. His was a life of reflection. He could have continued as a lawyer, but decided to chronicle the upheavals of the age in his novels, short-stories, plays and poems.

Bhagwaticharan sprang to fame with *Chitralekha* which grapples with the question of sin and virtue. A popular novel, it was later made into a film; but it is *Bhoole-bisre chitra* which is his *magnum opus*. It won him Sahitya Academi Award for 1961. It has a broad canvas, and spans an entire period, starting with the advent of the 20th century and ending with Dandi March.

In fact, it is the story of four generations, encompassing in its development and gradual disintegration. Besides, it also focuses on the shrinking feudal order, the rise of capitalism, and the slow poisoning of Hindu-Muslim relationship.

In 1950, Bhagwaticharan Varma shifted from Lucknow to Delhi and joined All India Radio as Hindi adviser and producer of literary programmes. Since 1950 till his death, Delhi was his home. He wrote as many as 17 novels which include *Akhiri dao*, which exposes the hollowness of the life of the movie world, *Apne khilone* which denounced the luxury of upper classes of the capital, *Vah phir nahin aayee* which touches upon the refugee problem and the shifting equations in man-woman relationship, *Samarthya aur seema* which has feudalism as its backdrop and tries to asses the soaring ambition of man and his littleness, and *Rekha* which re-examines the man-woman relationship from the viewpoint of morality. There are still other novels like *Sidhi-Sacchi baaten* which has for its setting the period starting with the Tripuri session of Congress to the assassination of Mahatma Gandhi.

At this point of time, Bhagwaticharan was a completely disenchanted man. He was bitter with party politics and full of disdain from capitalism which was on an ascendancy. *Sabahin nachavat Ram Gosain*, another novel, takes a look at the question of human destiny from a new angle. *Prashna aur marichika*, yet another novel, deals with the period between the partition of the country and the Chinese invasion, and shows how the country suffered culturally and morally as a consequence of our petty politics.

Bhagwaticharan Varma wrote profusely and touched upon different aspects of life, and yet it stands to question whether he reached the heights achieved by his contemporaries like Jainendra Kumar and Agyeya. One may also ask ask if he made an innovative use of language or excelled in the architectonic skill of the novel form. A simple-story with a horizontal movement, told in an unadorned language with a good grip on the narrative, seems to be his forte.

In the foreword to his collection of short stories, *Meri priya kahaniya*, Bhagwaticharan

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writes: Dealing with emotions is my field. I am no philosopher...though I have a personal philosophy of life... it comes from deep within and is inspired by what I see of human life. I don't take myself as a doer. Rather, I am one, impelled and controlled by the milieu in which I have grown up since my childhood.

This brings out the central motivation and the underlying theme of creative writings. As a short story writer, he says that most of his stories were written as anecdotes. They brought him immediate financial relief, and ran into several collections: *Instalment, Do banke, Morhcabandi* (1976).

He tried his hand at poetry also, and his collections are *Vismriti ke phul* (1966), *Meri kavitayen* (1974), and *Savinay aur ek naraj kavita* (1984). Among his other works are: Plays: *Mere natak* (1972), Memoirs: *Ateet ke gartta se* (1979); Criticism: *Sahitya ki manyatayen* (1962) and *Sahitya siddhant tatha swaroop* (1976).

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Varma, Dhirendra (1897 — 1973)

Dhirendra Varma, born at Bareilly in 1897, was an eminent Hindi philologist and a devoted teacher.

Dhirendra Varma a was born at Bareilly in Uttar Pradesh. At a very early age hecame under the influence of Arya Samaj. He had his early education at D.A.V. College, Dehradun, did his M.A. in Sanskarit from Muir Central College, Allahabad, and was appoihnted lecturer there in 1924. In 1934, he went to Paris and did research on Brajbhasha under the supervision of the renowned lingiust, Jule Bloch, of Paris University.

After his return to India he played an important role in organising postgraduate studies in Hindi literature and philology in the Hindi region. He drew up courses for M.A. programme, encouraged research, and gave Hindi studies at the university level a great boosting.

Varma was the Head of the Hindi Department at Allahabad University for several years. After his retirement, he became chief editor of *Hindi Vishvakosha*. Later he joined Saugar University as a Professor and Head of Department of Linguistics. From Saugar, he moved to Jabalpur as Vice-Chancellor of the university there.

For long years Varma was Secretary, Hindustani Academy, the reputed literary society of Uttar Pradesh, and edited its research journal *Hindustani*. During his tenure the society did a yeoman's service to both Hindi and Urdu by publishing a number of important books.

Varma held that Urdu was only a distinct style of Hindi. therefore during the period he was Head of Department at Allahabad University, it was compulsory for the students of M.A Hindi to read the history of Urdu literature. Later, when he edited *History of Hindi literature* it included an independent chapter on the growth and development of Urdu literature.

Dhrendra Verma's services to Hindi are of a varied nature. He wrote original works such as *Brajabhasha vyakarana*, *Hindi bhasha ka itihas*, *Gramin Hindi Brajbhasa* (Hindi translation to his thesis *La lang Braj* written in French), *Madhya desh* (a book on Indian culture), *Ashta-chhap* , and *Hindi rashtra*. Besides, he edited a number of works like *Sur-sagar sar* (collection of 817 padas of Surdas), *Hindi sahitya kosh*, and *Hindi sahitya*.

In another category may be placed his

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memoirs and letters, such as *Meri college diary, Company ke patra* (Leters of the East India Company), *Europe ke patra* (Letters written from Europe). He also wrote a number of articles on language, literature and culture, some of which have been collected and published as *Vichardhara.*

Acharya Varma was a pioneer in organising research in the Hindi region. A brilliant academic, an eminent philologist, a devoted teacher, his contribution to the growth and development of Hindi studies will be long remembered.

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Varma, Laxmikant (1922—)

Laxmikant Varma, born at Basit in 1922, is an eminent Hindi poet, playwright, critic, fiction writter and editor.

Laxmikant Varma, poet, playwright, critic, fiction writter and editor, was born at Basit in Uttar Pradesh. His poems reflect his concern for the life around him. Realistic in his approach, the main features of his poetry are presentation of the crude facts of life, use of disjuncted images, and bitter satire.

In his works *Prithvi putra* and *Dhuyen ki lakiren* he bring out touchingly the sufferings of the common people.The symbols used in the poems'Gita aur gutter'and 'Dhuyen ki lakiren' are intricate,while those employed in poems like 'Mrita atma ki vasiyat', though unusual, have their roots in folk literature.

With the help of historical and mythological symbols and references, he has successfully focussed on the inconsistencies and new consciousnes of his times. Thus, Varma has made bold experiments with language, symbols imagery and rhythm in his poems.While the poems of *Atukant* are concerned with social degradation, *Tisra sakshya* deals with economic, political and cultural problems.

His novels too dwell on the contradictions and inadequacies of life and the human misery involved in them. *In Ek kati hui zindagi, ek kata hua kagaz,* the subject is the poignant suffering of unsuccessful lovers and their frustration.The form and technique employed in it are novel. The hero has a split personality.

In *Terakota* the writer has employed the technique of two parallel stories running together.Through them he describes, against the backdrop of the holocaist and decadence of the Maharastra war, the predicament of man in the social set up today. *Koyala aur akritiyan* is new both in content and in technique. *Khali kursi ki atma*, again, is a novel with a new plot well-organised.

His play *Apna apna joota* is an experimental play dealing with discrepanices in modern society. His other plays are *Tinduvulam* (1958) and *Roshani ek nadi hai* (1974).

He has two books on criticism also, *Nai kavita ke pratiman* (1957) and *Nai pratiman purana nikash* (1966), which explain his views on New Writing, particularly Nai Kavita.

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Varma, Mahadevi (1907 — 1987)

Mahadevi Varma, born in Farrukhabad in 1907, was an eminent Hindi poetess and fiction writer.

Mahadevi Varma was born in an enlightened family of Farrukhabad, Uttar Pradesh. She recived her higher education at the University of Allahabad and obtained her Master's degree in Sanskrit. In the early thirties, she was appointed the first Principal of Prayag Mahila Vidyapith which was started with a view to imparting cultural and literary education to girls through the medium of Hindi.

Mahadevi Varma led a cloistered life all through with exclusive dedication to art and letters. Quite at the threshold of her literary career she was appointed an Hony. Editor of the famous Hindi monthly *Chand* and was awarded the Seksaria Prize in recognition of her poetic talent.

This award was followed by a number of other honours, such as the Mangala Prasad Prize of Hindi Sahitya Sammelan, the coverted Jhanpith Award, the title of Padma Bhushan from the President of India, and the degree of Doctor of Literature (*honoris causa*).

Basically a poet by spiritual make-up, Mahadevi made a mark as a painter and as a writer of exquisite pen-portraits in prose also. Unlike most of her celebrated contemporaries, she was not a prolific writer and was content only with a handful of publications in verse and prose.

Her five poetical works— all collections of lyrics— are *Nihar* (Dewy mist before dawn), *Rashmi* (Morning sun-beam), *Niraja* (Water lily), *Sandhya-git* (The evening song) and *Deep-shikha* (Flame of the earthen lamp) which indicate the various stages in the development of her poetic attitude. The first four of these have been published together in one volume, entitled *Yama* (The night).

Of her four prose-works *Shrinkhala ki kadiyan* (The fetters) deals with the plight of Indian women, *Atit ke chalchitra* (Glimpses from the past), *Smriti ki rekhayen* (Silhouettes from memory), *Path ke sathi* (fellow-writers) and *Mera parivar* (My kith and kin, dealing with her pets) are collections of pen-portraits.

Her reflections on art and literature included in *Sahityakar ki astha* (The faith of the litreratury artist) evince a highly cultivated aeshetic sensibility firmly rooted in the permanent values of life.

Mahadevi Varma is primarily a poet— a lyricist *par excellence*, and as usual her main theme is love. There has been some controversy about the exact nature of this love. In the prime of chhayavad, some enthusiasts tried to weave a mystical or metaphysical halo around love, but others found it difficult to believe that a poet of their age had communion with the Supreme Spirit.

Love has been the major theme of lyrical poetry in India from the ancient times, and viewing in a historical prespective one could place it in two broad categories: mundane love and supra-mundane love. In mundance love, the subject and the object are both human-beings in flesh and blood and their relationship is overtly psycho-physical, as we find in the court poetry of the later medieval age or in the secular lyrics of the post-chhayavad period during the fourth and the fifth decades of this century.

This psycho-physical attachment is often elevated to an ideal plane where the physical element is purged by and large and a serene state of mind, characterised by selfless devotion, personal suffering and sacrifice, prevails. This could be described as platonic love or the union of souls in conventional pharaseology.

In terms of psychology, this is a sublimation of the psycho-physical or sensuous love. Within the orbit of supra-mundane love, we can count the various forms or modes of devotion. The mutual love of deities like Radha-

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Krishna on the one hand and of a devotee towards personalised God, as that of Mira or Andaal, on the other, are two popular forms of devotion propounded by the Vaishnav philosophers.

Then there is the mystical form of devotion towards the Impersonal or Absoulte God the Universal Spirit which pervades the cosmos. The love of the mystic poets comes within this category. There is a still higher but completely impersonal form of mystic experience, the blissful experience by the human spirit of its identification with the Universal Spirit as we find in the Upanishads.

If we try to identify the nature of love in Mahadevi's lyrics in the light of the above clasification, we can straight away eliminate some of them. This is not sensuous or psycho-physical love, nor has she protrayed the love of the deity-couples. It is either the sublimation of sensuous love or the craving of the human soul for the Universal Soul which is the fountain head of Beauty and Bliss.

The sublimation of sensuous love has been affected in different ways. Mahadevi and other poets of chhayavad have made use of several artistic devices to achieve this end. In certain cases they have employed symbols of nature, while in other they have made use of religious symbols, mythological imagery and metaphysical expressions of mysticism, is to idealise the object of love or substitute an abstract symbol for an individual.

Actually, the object of love in Mahadevi's poetry or for that matter in the poetry of chhayavad in general is not a person or an individual. It is an ideal figure who symbolises the highest aesthetic and cultural values of life. She has used mystic symbols quilte often, but that does not make her or any other of her colleagues a mystic poet. All these devices have, however, contributed to the refinement of the emotional and therefore its aesthetic quality is ensured by itself because the emotion embodied in artis always impersonal.

Mahadevi has sung of the softer and finer aspects of life—of love and beauty. Quite naturally, her favourite art-form is the lyric, which she has raised to perfection by an ingenious use of various artistic experiments. Her lyric is, of course not a spontaneous overflow of powerful feelings: it is a piece of art sensitively conceived and exquisitely executed. Its unity is the unity of aesthetic experience rather than of an intense emotion. This lack of intensity is however, more than made up by the refinement and sophistication of the emotional content.

Mahadevi's poetic style is tastefully ornate in keeping with the artistic structrue of her favourite poetic genre—the musical lyric. It has neither of the folk song nor the ornamental designs of the Sanskrit muktak - the self-contained stray verse. It is more ornate than Mira's poetic expressions and more spontaneous than Sumitranandan Pant's artistic style.

Her central theme is virah or the unfulfilled or dejected love which is the inevitable fate of love for the Abstract or the Ideal, and accordingly her imagery is made up, by and large, of the symbols of darkness which represents dejection, and light which stands for love. The symbols of darkness are dusk, night, cloud, sky, shadows, rains, river, ocean, deluge, etc., while the symbols of light are flame, lightning, moon, sunbeam, lotus, etc. If sleep represents dejection, dream stands fro love. Mahadevi has designed variegated image-patterns by skilful permutations and combinations of these two broad symbols of darkness and light.

These images finally culminate in the symbol of the 'Flame of the earthen lamp', Deepshikha, which represents the primary motif of her poetic art.

Mahadevi's art is pictorial art. She is a painter in words as also in line and colour. Actually, the paintings attached to some of her poems are plastic representations of her poetic images. While Nirala draws his pictures in

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rainbow colours on the vast expanse of the sky and Pant carves them on ivory with sharp lines and bright hues, Mahadevi paints her images with fluid outlines and water colour on silken canvas or, to quote a line of her own song, 'on lotus-petal with the rays of the morning sun'.

Mahadevi's poetic diction is essentially metaphorical and symbolic. Since there is no inward pressure of a poerful feeling, direct expressions are few and far between in her compositions. For an accurate communication of the subtle working of the psyche and finer images of her creative imagination, the denotative powers of the word are not very effective and naturally she has to depend on symbols and metaphors.

This diction has Sanskrit base, but she has made free use of indigenous words and phrases of mellow sounds. The overall texture of Mahadevi's poetic medium is characterised by remarkable delicacy and smoothness of verbal patterns; and woven together by an undercurrent of music, her words roll like pearls on a piece of velvet.

Mahedevi occupies a place of honour among the poets of Hindi as well as other Indian languages. The poetry of chhayavad is a high watermark in modern Hindi literature and the soul of chhayavad lies essentially in its lyrical art. By her extremely refined aesthetic sensibility and exquisite craftsmanship, Mahadevi has raised the musical lkyric or the art-song to the highest level of perfection.

There ia a rich tradition of musical lrics in Indian poetry from the Vaishnav poets of the medieval age down to Rabindranath and Nirala in modern times. Mahadevi has not only exploited this rich heritage to her full advantage but has also contributed handsomely towards its qualitative development.

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Varma, Nirmal (1929 —)

Nirmal Varma, born in Shimla in 1929, was a leading Hindi novelist, essayist, critic and short story writer.

Nirmal Varma, novelist and short-story writer, was born in Shimla. He did his M.A. in History from University of Delhi. In addition to fiction, his writings include essays, criticism, travelogues and translation. He is a writer of perception, and his writings raise some pertinent questions about the post-independence Indian society.

The collection of his short-stories, *Parinde* (1959), marks the turning point in the Nayi kahani movement in Hindi. The other collections *Jalati jhadi* (1965), *Pichhali garmiyon mein* (1968), *Bich bahas mein* (1972), and *Kavve aur kala pani* (Sahitya Akademi Award winning title) have given short-story a new idiom—a language vibrant with rich imagery.

His first novel *Ve din* (1964) drew immediate attention by the originality of its theme and technique. It presents agony of love and cultural shock through the unfolding of relationship between its Indian hero and Australian heroine. In *Lal tin ki chhat* (1979) *Ek chithada sukh* (1979), and *Raat ka reporter* (1989), women characters dominate the scene.

He tries to present the inner self of his characters: he probes their psyche and makes them struggle with their situations. *Ek chithada sukh* is an experiment with the surrealist art and lays bare the self of woman. *Raat ka reproter* details the mental agony of Rishi, an intellectual reporter, who falls a victim to political manipulations.

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The confrontation between power and individual freedom, the tension emerging from it and the complex problems of life in today's world have been presented in this novel with great depth.

As an essayist and critic, Nirmal Varma is in the tradition of Bharatendu,Prasad and Agyeya. He is conscious of his Indian identity. History, myth and memory are his favourite pre-occupations. By 'memory' (smriti) he means tradtion and would not accept the West on terms of rejection of our own heritage. He feels that the Marxist ideology and the power game of the West could be a danger to larger human values.

And he believes in the inextricable bond between man and nature. In criticism, he has dealt with major authors like Hazariprasad Dwivedi, Agyeya, Premchand and Phanishwarnath Renu.The collections of his literary essays, *Shabda aur smriti* (1976) *Kala smriti aur jokhim* (1981), *Dhalan se utarate huye, Kala Smriti aur akanksha* (1991), are significant contributions to literary criticism and art perception.

In the area of reportage and travelogues too, Varma holds an important place. *Chidon par chandani* (1964) and *Har barish mein* (1970) give vivid pictures of his stay abroad, particulary in London and Prague. In addtion to original writing, he has translated a number of Czech novels and short-stories. Some of his books have been translated into English.

Nirmal Varma enriched Hindi literature not only with new fiction and thought but also with new language of thought and contemplation which may be clearly noticed in the essays of *Bharat aur Europe: Pratishruti ke kshetra* (1991). He feels that the question of the relevance of art and literature cannot be answered without linking them to the roots of our cultural tradition. The language of poetry and fiction cannot be dissociated from culture; rather,it is deeply rooted in culture.

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Varma, Shrikant (1931— 1986)

Shrikant Varma, born at Bilaspur in 1931, was an eminent Hindi poet and short story writer.

Shrikant Varma was born at Bilaspur, Madhya Pradesh. He took a Master's degree in Hindi from Nagpur University in 1956, and moved to Delhi where he joined as Assitant Editor on the staff of *Bharatiya shramik*. Subsequently, he edited *Nai disha* (19056) and *Kirti* (1958-62).

From 1966 to 1977, he worked as a special correspondent on the staff of the *Times of India* Hindi weekly, *Dinman*. In 1976, he became a member of the Rajya Sabha. He also spent a year at the Iowa University (1970-71), and then again in 1978 as a visiting poet. His work was honoured for its literary excellence by the government of Madhya Pradesh. In 1981, he receved the Shikhar Samman from the Madhya Pradesh State Kala Parishad.

His collection of poems, *Jalsagar* received the Tulsi Puraskar in 1976. He also presided over the Afro-Asian Writers Conference held in New Delhi in 1982. His prose and poetry both are marked by a wary, critical and open attitude to the human experience which rises above man-made ideologies and mere political dogma. They have been translated into English, Russian, Bulgarian, Spanish, Japanese, French and Polish.

His poems and short-stories display a

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tragic tension between a deep-seated need for the faith of the by gone age and basic doubts about the viability of such a faith in our times. This dilemma of the twentieth century man, however, recieved a detached and ironical treatment in his and his poetry, which differ sharply from the traditional Indian rhythms and metrical forms. The total lack of sentimentality and the sensitive handling of ordinary speech patterns of the Indian middle class are the notable features of his writing.

His published works include: Poetry: *Bhakta megh*, *Dinarambh, Maya darpan*, and *Jalsagar; Novel Dusri Bar;* Travelogue; *Apollo ka rath*; Memoirs: *Biswin shatabdi ke andhere mein*: Crilticism: *Jirah.*

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Varma, Vrindavanlal (1889 — 1969)

Vrindavanlal Varma, born at Mauranipur in 1889, was an eminent Hindi novelist and playwright.

Vrindavanlal Varma, eminent Hindi novelist and playwright, was born at Mauranipur, near Jhansi, Uttar Pradesh. After graduation from Victoria College, Gwalior, he took a degree in law from Agra College, Agra and started practising in Jhansi. He was drawn towards mythological and historical narratives from early childhood.

His first original work was *Mahatma Buddha ka jivan charit* (1908). His play *Senapati Udal* (1909) was proscribed by the government. He wrote some short stories and essays also.

He read widely and his favourite authors were Maeterlinck, Anatole France, Maupassant, Tolstory, Pushkin and Emerson. The novels of Walter Scott fascinated him and were the first source of his inspiration for writing historical novels.

His famous historical novels are *Gadh kundar* (1927), *Virtata ki Padmini* (1930), *Musahibju* (1943), *Jhansi ki rani* (1946), *Kachnar* (1947), *Madhavji Sindhia* (1949), *Tute kante* (1949), *Mriganayani* (1950),*Bhuvan Vikram* (1954) and *Ahilya Bai* (1955), *Jhansi ki Rani* and *Mriganayani* are acknowledged as his outstanding works which have won many awards, although his earlier novels *Gadh kundar* and *Virata ki Padmini* were no less appreciated. *Jhansi ki Rani* highlights the heroic deeds and military exploits of Rani Lakshmi Bai of Jhansi, while *Mriganayani* weaves the story around the last Gwalior King Man Singh Tomar and his queen Mriganayani, a Gujar girl.

Varma's famous social novels include *Sangam* (1928), *Lagan* (1929), *Pratyagat* (1929), *Kundali chakra* (1932), *Prem ki bhent* (1939), *Kabhi na Kabhi* (1945), *Achal mera koyi* (1947), *Rakhi ki laj* (1947), *Sona* (1947), *Amar bel* (1952).

His famous palys are *Jhansi ki Rani* (adaptation of his novel), *Hans mayur* (1950), *Bans ki phans* (1950), *Pile hath* (1950), *Purva ki aur* (1951), *Kevat* (1951), *Nilkanth* (1951), *Mangal sutra* (1952), *Birbal* (1953), *Lalit Vikram* (1953).

Varma wrote short-stories also which have been published in seven volumes. Out of these, two collections named *Kalakar ka dand* (1943) and *Sharanagat* (1955) are very famous. His autobiography *Apni kahani* has also been widely applauded.

Varma's novels bring out clearly the social life of the medieval period of Indian history and aim at restructuring the present social order. He considers love an essential part of life which inspire man to rise above self. His works, particularly the novels, probe the causes of the

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fall of the feudal order, and make a plea for the transformation of a decadent society.

His historical novels have earned him the distinction of being the Walter Scott of Hindi literature. Hindi Sahitya Sammelan conferred on him the degree of Sahitya Vachaspati and Agra University the degree of D.Litt. (*honoris causa*).

Varma was also a dedicated social worker. He invested practically the whole of his earnings from the legal profession on the purchase of a farm for settling the weaker section of society, but the land turned out to be rocky and infertile. His love for the common people, how ever, never ebbed and he reflected their concerns and sufferings in his works, practicaularly in his fiction.

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Vartak, Govind Dharmaji (Alias Annasaheb) (1884 — 1953)

Govind Dhramaji Vartak, born at Virar in Thana district in 1884, was an eminent freedom fighter and politician.

Born at Virar in Thana district on 10 October 1884, Govind Dhramaji Vartak belonged to a family of Somavanshiya Kshatriya caste. His father Dharmaji Hirjai and mother Padmabai both belonged to rich agriculturist landlord families. After Marathi education, his English education up to the third standard was completed at home in six months under a tutor. He joined the Wilson High School, Bombay.

After Matriculation (1914) he passed the B.A. from Wilson College (1919). He joined the law classes but left, them when the non-cooperation movement started. He married in 1905. His wife Annapurnabai came from a respectable Patil family.

He was greatly influenced by nationalist leaders and prominent workers who worked for the uplift of his community. He joined the Congress (1920) and the Congress Swarajya Party (1922). He gave financial support to several nationalist weeklies in Thana and Kolaba districts and often contributed articles to them on current problems. He also helped the organisations of his caste.

He was the Secretary of the Taluka branch of Tilak's Home Rule League. He attended Congress Sessions at Calcutta and Nagpur (1920). He donated a thousand rupees to the Tilak's Swarjya Fund.

He organised village and taluka Panchayats, started the Tahan district branch of the Land League and secured redress of many grievances of the farmers from the Government (1924-40). The Conference of his community at Virar in 1931 presented an address to him for his social and educational work for the community.

He was a member of the Rice Committee of the Imperial Council of Agricultural Research (1936-38). He proposed abolition of sub-castes in the Somavanshiya Kshatriyas. He was opposed at first, but the Conference of the community in 1950 supported his proposals by a majority.

He was the President of the Thana District Local Board from 1930 to 1947. He defeated proposals of presenting addresses to the Governor and the Viceroy. He was sentenced to

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one year's imprisonment for anti-war speeches (1940) and suffered fourteen months' imprisonment in the 'Quit India' movement (1942).

From 1949 to 1950, he was Minister in charge of Local Self-Government in the Congress Ministry. He amended the Bombay Corporation Act to expand its powers and got the Poona Corporation Act passed.

He helped in starting several primary schools in his district and started a boarding house at Bordi for students of his community (1935).

He was a devout Hindu, regularly visiting temples, and made several pilgrimages to holy places. But, he was for radical reforms of the age-old harmful customs. He was a thorough nationalist, always advocating complete independence for India.

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Varughese, T. M. (1885 — 1961)

T.M. Varughese, born at Pallikkal in Central Travancore in 1885, was an eminent politician and social reformer.

Born at Pallikkal (Central Travancore) on 25 April 1885, Varughese, the eldest of the four sons of Mathai Thandaneth and Mariamma, belonged to a fairly prosperous, middle-class, agriculturist, Marthomite Syrian Christian family.

In 1902, he married Aleyamma, daughter of Cheriyan Eranthodath of Mavelikkara. They have four sons and four daughters.

A local '*guru*', the C.M.S. Middle School, Kattanur, and the Government High School Mavelikkara, provided his school education. Matriculating in 1902, he moved to the C.M.S. College, Kottayam, for the F.A. before graduating from the Maharaja's College, Trivandrum. A teacher for a year at St. Aloysius High School, Quilon, and then a clerk in the Government Secretariat, Trivandrum, Varughese was also a part-time student of Law and took his B.L. degree in 1914. He became a practising lawyer at Quilon in 1915.

The influence of his parents and of his uncle, P. K. John, and his faith in the Bible shaped his character. He had his mother's shrewd intelligence and capacity for quick and firm decisions.

Varughese had a flair for politics. E. V. Krishna Pillai, Mammen Mappillai and C. Kesavan were his political mentors. He read May's 'Parliamentary Practice' avidly.

Participation in the agitation for civil equality for the religious and communal minorities in Travancore and presidentship of several all-Tranvancore political conferences and associations drew him into the vortex of Travancore politics when the Travancore State Congress was founded in 1938. Varughese was an active leader thereof throughout its ten years' existence. In 1947, he was its President. In 1948, it was merged in the Indian National Congress.

Responsible government and adult franchise were its foremost demands. Its methods were constitutional. With Gandhiji's blessings it practised political Satyagraha. Varughese was arrested four times and imprisoned for two and a half years for his share in the agitation.

He was an elected member of the Travancore Legislature in 1937, and its Deputy President for a time. In 1948, he was a Member of the first popular Ministry in Travancore. In 1949, he was elected Speaker of the Travancore-Cochin Legislative Assembly. In 1952, he was the Home Minister.

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Varughese was interested in the attainment of political freedom more than in social reform. Neither rigidly orthodox nor ultra-modern in his attitude to social problems, he favoured widow-marriage and equality of status for women with men in all walks of life. Opposed to irresponsible industrial strikes, he favoured amicable settlement of labour disputes. He advocated land reform.

An admirer of the Western type of education, he was not against Gandhiji's Primary Education Programme. A great believer in God, he did not attach much importance to rituals. A forceful speaker, he employed anecdotes to win people to his side.

Regional political activities were tributaries to the wider stream of Indian nationalism. Varughese contributed o the latter through the former. His political stature was limited to Travancore-Cochin. He expired on 31 December 1961.

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Vasanti (Tamil 1914 —)

Vasanti, born in 1914, was an eminent Tamil short-story writer and journalist.

Vasanti novelist, short-story writer, and lately also a journalist, originally hailed from Tumkur of Karnataka, now based in Delhi for the past two decades. She had her education in Karnataka, graduating from Mt.Carmel College. Bangalore. She started writing right from her college days. Her first story was published in 1961 in *Ananda vikatan*, a popular Tamil weekly of long standing.

One of the top-ranking women writers in Tamil now, she is quite prolific. She has 4 short story collections, 24 novels, and two travelogues on her travels in Fiji Islands, Australia, France, etc., where she had been either on a lecture tour or to attend the World Writers Meet.

Married to a civil engineer, she has spent a good part of her life in the North-East, Nepal, Mizoram, Arunachal Pradesh, Meghalaya and so on, wherever her husband's postings took her, and out of these frequent travels and her own inquisitiveness to know of the lives of people around her, a good part of her writings flow.

For the past decade or so, she has been foraying into the journalistic world (she is presently connected with the Tamil edition of *India Today*), travelling and writing on happenings in various fields, politics, culture, social changes, so on. Two momentous events in the 80s, one, the turmoil in Punjab, and two, the Tamil struggle in Sri Lanka from where refugees in millions poured into India to take shelter, led to her travels in Punjab, and Sri Lanka while these conficts were still raging. She studied these upheavals and their aftermath, and wrote two novels, *Mowna puyal* on the Punjab events (translated into English under the title *Silent Storm*) and *Nirka nizhal vendum* (A roof to live under) on the Tamil's struggle in Sri Lanka. In both the novels, as it has been in any work of hers, Vasanti's concern has been the misery of the oppressed human lot, studiously avoiding partisan politics.

So has been her concern in all her writings which verge on the feminist category. They are feminist in as much as they are a cry against oppression but the cry is subdued somewhat as Vasanti is a traditionalist not by affection, but

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in a fundamental sense, by upbringing and inclination.

Some of her important works may be mentioned here: *Akasa veedugal* portrays the life of the people in a small brahmin village in Tirunelveli district. It is a cloistered society that is slowly destroying itself by feeding on the arrogance of the males of society.

Nijangal is set in Nepal. It tells the story of a freak of a woman, frigid and unfit for conjugal life, who is, nevertheless, compelled to marry by her parents who fear the taunts of society. She is tortured by her husband who feels cheated, and finally she walks out having nowhere to go.

Nirka nizhal vendum is the odyssey of a young Sri Lankan Tamil who joins one of the militant factions to avenge the killing of his father by the Sri Lanka Security Forces. Deserting the militant group, he flees to India searching for his missing beloved, joins the refugee camps and combs for her in all the places, and returns to Jaffna when the accord is signed. He is shot by the militant faction to which he originally belonged for deserting them.

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Vasudevachar, Kerur (1866 — 1921)

Kerur Vasudevachar, born in 1866, was a noted Kannada novelist, dramatist, short story-writer and journalist.

Kerur Vasudevachar was a noted novelist, dramatist, short story-writer and journalist. Born in a family steeped in traditional learning. Vasudevachar received his education at Belgaum, Dharwar and Poona. He started practicing law at Bagalkot, but literature and writing were his first love. He surprised the literature world by his first original social novel in the modern realistic manner, *Indira* (1908).

He gave up legal practice to pursue writing and migrated to Dharwar, then the centre of cultural and literary activities in Karnataka. Soon followed in quick succession three more novels and plays, besides a number of short-stories. He took up the editorship first of the monthly *Sachitra Bharata* (1916-17) and then started and edited the weekly *Shubhodaya* in 1917 in which capacity he continued till his death.

These periodicals were devoted to the propagation of right ideas on every aspect of contemporary life, social and political. His forthright comments on contemporary affairs revealed his progressive and patriotic outlook.

His first novel *Indira* is among the very first novels of real life in Kannada and deals with the contemporary social problems like women's education and widow remarriage. The three novels which followed are also original and based on historical or semi-historical material.

While *Yavana Sairandhri* is a romantic tale of disguise and adventure, told against the background of Akbar's court, *Yadumaharaja* gives an account of the founding of the Mysore dynasty of rulers. His last work, *Aurangzeb*, is a serious historical novel which emphasises how the fratricidal misdeeds of Aurangzeb brought about the downfall of the Mughal empire, and turns out to be a story of sin and retribution.

Nala-Damayanti, an original musical play built around the love of the legendary pair, written probably earlier than *Indira*, was followed by three plays all of which are adaptations from English dramatists-*Vasanta yamini swapnachamatkaraglu* of Shakespeare's

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A Mid summer-night's Dream, Surata nagarada shresthi of *The Merchant of Venice*, and *Pativashikarana* of Goldsmith's She Stoops to Conquer.

These should be more appropriately described as recreations rather than adaptations, for the characters and the milieu have been made so completely indigenous that no one not acquainted with the originals can hardly recognise the sources.

Even when the short-story as a literature from in Kannada was just showing up, Vasudevachar reveals in the thirty-six stories he wrote a remarkable hold on its technique in securing effective characterisation and verisimilitude. Most of these stories were social in content and some historical. The few essays in the detective genre were successful adaptions.

That after six decades they still their charm is proof of the author's eye for effective detail and of his skill in organising his material within a limited range. By his creative and journalistic writings Vasudevachar did much to modernise Kannada prose by an admixture of the literary and the colloquial.

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Vasudevan Moosad, K. (1888—1965)

K. Vasudevan Moosad, born in 1888, was a prolific Malayalam writer and editor.

K. Vasudevan Moosad was a prolific writer who wrote under the initials of his name K.V.M. He studied Sanskrit under the great Sanskrit scholar Punnasseri Nampi and taught at the college founded by him for sometime. He edited a Sanskrit magazine, *Vijnanachintamani*, in 1913. He worked as editor of Cochi bhasha parishkarana committee and edited several Malayalam classics from 1930 to 1939.

K.V.M's literary output was amazing. He has left no literary branch untouched. His writings are spread over half a century and has to his credit more than 120 books including short-stories, novels, translations, biographies, essays, grammar, criticism etc. Some of the most important among them are his translations of *Arthashastra, Garudapurana* and *Agneya purana.*

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Vasudevayya, C. (1852 — 1943)

C. Vasudevayya, born in 1852, was a prolific Kannada writer of prose and childern's literature.

C. Vasudevayya was a writer of prose and childern's literature. He had modest schooling

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up to matriculation, was a teacher for sometime, and later Office Assistant in the Education Department. He was one of the earliest writers of secular prose in Kannada. His translations were very popular; *Aryakirthi*, Part I (trans. of Rajanikant Gupta's Bengali book on Rajput heroes) and *Aryakirthi*, Part II (Satyacharan Shastry's book on Shivaji, trans. from Marathi).

Generations of school children read the stories of the brave Rajputs and valiant Shivaji in his translations and are thrilled. Writing even before the dawn of the Renaissance in kannada literature, he wrote evocatively, and firmly established in the mind of the reader images of unflinching courage and flaming patriotism. His *Bhishmacharitre* draws the patriot of the great Bhishma of the *Mahabharata*.

Vasudevayya was one of the pioneers in modern Kannada prose. He does not waste a word, and is clear and powerful. In the first two works the influence of Bengali and Marathi is evident;the third is all in his own lucid and incisive prose. He chooses telling incidents to etch important qualities so that his heroes and heroines become memorable.

There is not much of analysis, but then his avowed object was to foster patriotism in the reader's minds, particularly in those of children.

Vasudevayya's mother-tonuge was Telugu; he was proficient in Kannada, English, Sanskrit, and Bengali, apart from his mother tonuge. He was felicitated by the Kannada Sahtya Parishat in 1942.

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Vasukaka Joshi

——See under Joshi, Vasudeo Ganesh

Vasvani, Harish Hansraj (1940 —)

Harish Hansraj Vasvani, born at Loralai in 1940, is an eminent Sindhi poet, short-story writer and critic.

Harish Hansraj Vasvani, poet, short-story writer and critic, was born at Loralai (Baluchistan). He had his primary education in Urdu in Baluchistan and finished his schooling in Gujarat when the family settled down there after the partition of the Indian sub-continent. He did his M.A. from Aligarh Muslim Unoversity, obtaining first rank in first class.

For a brief duration he worked as a journalist in Bombay, and then switched over to the teaching profession. At present he is Head of the Department of Political Science at Tolani College of Arts, Adipur (Gujarat).

It is said, and accepted by the majority of critics in Sindhi language, that he initiated new poetry into Sindhi literature. It can be safely said that he was one of the pioneers of new poetry in the early sixties, and a good number of his 'new poems' lie scattered in Sindhi literary journals. *Chaliha-chhahtar* (Forty - seventy-six, 1976) is a representative collection of poems by him. The title represents the year of poet's birth (forty), followed by the year of publication of the book (seventy-six).

It may however, be said that the 'new' form as well as new sensibility perhaps did not come about in Sindhi poetry as a result of the historical necessity, but out of love for experimentation. The main drawbacks of new

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poetry in Sindhi are, therefore, its ambiguity and obscurity resulting from excessive intellectualism.

Paradoxically, this poetry is quite distant from society. Nevertheless, its positive points are complexity of experience, unveiling of the subconscious mind, use of new symbols and images even at the cost of obscurity, and powerful employment of language. The new poets, Vasvani being one of them, therefore, replaced the over-simplified approach to life and art by a more complex awareness of their under-currents. The work of art, especially poetry, has to justify its own existence in terms of what the actual work itself contains. Perhaps, this awareness for the first time found expression in Vasvani's *Chaliha-chhahatar*.

The reflection of modern sensibility and power of evocation through weird images give a unique character to his best poems. In his poems, he makes extensive use of symbols and the obscurity of such symbolist poetry results from the poet's subjective choice of symbols and imagery. The elements of his poetry are personal and direct which follow word by word vibration of mingled words. Many of the poems in this collection are individualistic, both in essence and in expression.

Vasvani has written a number of short-stories published in various literary magazines, some of which have been collected in *Chaliha-asi* (Forty eight, 1980). The new short-story was already in vogue in the sixties when he started writing. He has a sharp sensibility which keeps throbbing in his short-stories complied in *Chaliha-asi*. Vasvani has developed his own style through the years.

His stories are sweeping in range and whatever he depicts in them is not surely something philosophical, but the contents have all the compulsions of philosophy. For example, in one of the short stories, 'Silsilo' (Continuity) in the collection, we see the depiction of the protagonist's consciousness exerting under the opposite forces of equal momentum which he tries to change. It is one of the fine stories written in Sindhi.

A collection of Vasvani's pieces of practical criticism on Sindhi works, entitled *Chaliha-chorasi* (Forty-eighty-four) was brought out in 1984. Vasvani belongs to the first line critics in Sindhi literature who have wide authority, intelligence and infectious enthusiasm for the subject. The work won him critical acclaim and the Sahitya Akademi Award for the year 1987.

Vasvani has also edited anthologies of Sindhi short-stories (*Sindhi choonda kahaniyoon*, 1980) and Sindhi criticism (*Sindhi tanqueed*, Part II, 1985), published by Sahitya Akademi, New Delhi.

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Vaswani, T. L. (Sadhu) (1879—1966)

Thanwardas Lilaram Vaswani, born in Hyderabad in Sind in 1879, was a leading mystic scholar, writer and social activist.

Thanwardas Lilaram Vaswani was born on 25 November 1879 in Hyderabad, Sind. He was the second among four sons, the third child being his sister Papur. The first son was named Pahlaj after Prahlad; the third was Awat and the fourth Manghan. His father Lilaram, though poor in worldly goods, was well versed in Persian and fond of reading Hafiz and Rumi.

His mother, Varan Bai, knew Gurumukhi with its rich treasures of the Sikh scriptures. She knew by heart the 'Sukhmani' and 'Jap Sahib' and used to recite these every morning as she engaged in her house work. Their music and

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message were thus absorbed by Thanwar as a child and he grew to be what his name meant, a 'steadfast' devotee.

Trained by his mother to do his puja and recitation before breakfast, he would sometimes miss his breakfast if he was late for school, but never miss his puja. His father who belonged to the Shiva and Devi Kali panth used to do *tapasya*, standing on one foot, and the child would emulate his father. The followers of this *sampradaya* took meat and drink as *prasad*, but the child would rather displease his parents and the temple priest than partake of this *prasad*.

The sight of the blood dripping in a meat shop had so affected him that he broke into tears and was thereafter allowed to have his way. From his devout mother, he also heard the stories of the Ramayana and the Mahabharat and the Puranas and imbibed the spirit of tolerance, for he used to hear her pray every morning for blessing on the Hindus and the Muslims alike.

As a child, Thanwar regularly served both mother and father, fetching water for the mother in the morning, and massaging the tired limbs of his father till he fell asleep. Thanwar also loved solitude and quiet study. Reading about Christ he became interested in Jesus, the Man and his Message. Cautioned by his father, however, he pledged not a turn into a Christian.

When he was about eight, one night he had a vision and heard a voice saying, "Child, you have to fulfill a great mission. Be a servant of the Saints." This, he later described, as his "second birth."

Vaswani came from the educated and enlightened 'Amil' community of Sind. His family had a high social status and had been zamindars. His uncles were wealthy, but his father did not have much money. Vaswani was brought up in a simple and austere manner and kept up this way of life to the very end, despite the wealth that later flowed to him for his successful career.

Among the influences on his mind and character must be counted those of Sadhu Hiranand, a disciple of Shri Ramakrishna, in whose school (Navalrai Hirnad Academy) Thanwar received his education. Hiranand's life of simplicity, *smaran* (remembrance) and *seva* made a deep impression on the young Thanwar and moulded his life into a pattern of humility, austerity and dedicated service. Among other formative influences was that of his Guru, saintly Naluda (Pramathalal Sen), a nephew of Keshab Chandra Sen, to whom he was drawn during his stay in Calcutta.

A brilliant student, an Ellis Scholar and a Fellow of the D. J. Sind College, Karachi, after his M. A., Vaswani was a professor at the Metropolitan College (later known as Vidyasagar College), Calcutta, for three years (1903-06); and then Professor at the D. J. Sind College, Karachi (1906-12).

In 1910, he went to Berlin as one of India's representatives to the Welt Congress—the World Congress of Religions. He visited Aden, Port Said, Rome and, after the Congress where his speech made a deep impression, he visited different places in Germany and France, England, and Wales on a lecture tour, interpreting the wisdom of India and Europe's need.

He was the Principal for seven years (1912-19), successively of the Dayalsingh College, Lahore; Victoria College, Cooch Behar; and Mahendra College, Patiala.

From the very beginning, he had longed to dedicate his life to the service of God and His suffering children. He therfore, resigned his lucrative job in 1919 as soon as his mother passed away. To keep himself free for God's work he remained a 'Brahmachari' all his life, loving and serving as his own the larger family of the Lord.

T.L Vaswani was one of the earliest supporters of Mahatma Gandhi's non-cooperation movement and a close associate of the Mahatma. In 1920, he presided over a meeting addressed by Gandhiji at Karachi, and

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the very first article on the front page of the first issue of Gandhiji's *Young India* in 1921, was one by Vaswani in support of the non-cooperation movement.

He was staunch in support. When Gandhiji was in jail in 1922 and many wavered in their faith, Vaswani in the Young India (29 June 1922) uttered these warning words: "There, are friends who ask for changes in the programmes of non-cooperation. Nationalist want to capture the Councils. Will the Councils capture them?"

Later, he wrote several inspiring books like 'India Arisen', 'India in Chains', 'Awake Young India' and 'My Motherland'. As a young Professor at Calcutta earlier, he had been associated with the Swadeshi movement which followed the Partition of Bengal.

A born orator, Vaswaniji moved across the length and breadth of India inculcating national consciousness, love of India's ancient wisdom, and the gospel of service, and the brotherhood of man. His clarion call was: "To be truly spiritual is to be truly free. For spirituality is inner liberation and out of the inner are the issues of the outer life."

In 1919, returning to Karachi, he had started an English daily, *The New Times*, to voice the national will and vision. From 1925 onwards, for a new years Vaswaniji stayed in Upper Sind—Sukkur, Rohri, Shikarpur and Larkana—and a number of institutions dedicated to the cause of Indian renaissance and culture grew up around him there.

In 1926, in co-operation with Dr. Keshav Dev Shastri he had opened the 'Shakti Ashram' at Rajpur, Dehra Dun, to train young people from different parts of India for the service of India. In his work for the Youth Movement, his emphasis was on *Shakti* (vitality). "Wake up your willpower" was his inspiring call to the youth. "Unfold your hidden strength and spend it in the service of the village-folk and the poor and broken ones."

He advocated a new peasant renaissance. He felt that the re-distrubution of land was essential for his scheme of Swaraj and desired that the poor agriculturists should be taught scientific methods of intensive agriculture and co-operative organisation.

He 1929, returning to Hyderabad, Sind, his birth-place which thenceforward became the headquarter of his activities, he started the 'Sakhi Satsang'— an organisation dedicated to the re-generation of Indian women. And in 1933, he founded the 'Mitra Movement of Education', with its stress on the cultural values of India as the core of a national system of education, combined with the modern scientific spirit of inquiry.

In 1934, he presided over the All Indian Humanitarian Conference at Bombay, which was attended by Dr. Rajendra Prasad and Sarojini Naidu. In 1939, he visited Ceylon and presided over the Pan-Asian Conference for Peace. During his stay of four months there he delivered a number of lectures including one on "The Buddha and His Message to the Warring World" at which the Chairman, Baron Jayuatilaka, the Prime Minister of Ceylon, remarked: "Today the light has come to us again from India.

In 1944, Vaswaniji presided over the Gita Jayanti Conference in Calcutta, and during his two months' stay in Bengal, he lectured at different places on 'India's Message'.

In 1952, he inaugurated at Bombay 'The Animal Welfare Week' and presided over the Gandhi Jayanti Celebrations.

In November 1948, Sadhu Vaswani migrated from Sind following Partition, and in February 1949 settled in Poona which became thenceforward the headquarters of his education and spiritual activities. In 1950, the St. Mira School and in 1962 the St Mira College for Girls were set up in Poona.

T. L. Vaswani was a dedicated servant of the nation and proclaimed: "Service of His creatures is true worship of God." In addition

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to educational institutions, a number of humanitarian activities sprang up in Poona under his guidance and still continue to grow under his inspiration, and the inspired direction of his devoted disciple J. P. Vaswani who, sitting at his feet, by his *sadhana* and Dada Vaswani's grace, had flowered into an evolved soul, worthy of his great *guru*—Sadhu Vaswani.

These humanitarian activities include charitable dispensaries; a 'Narishala (a home of service through work) where women are given opportunities to earn their livelihood; a 'Jiva Daya' deparment dedicated to the welfare of birds and animals; a Publications Deprartment which brings out books enshrining the wisdom of the sages of the East and the West; and a number of periodicals founded by him including the *East and West*, the *Mira*, the *Sant Mala* and the *Shyam*, which have gained circulation throughout India and in various parts of the world, as they seek to interpret the East to the West and vice versa.

Vaswaniji was a prolific writer, author of over a hundred books in English and over 300 books in Sindhi. Some of his English books have been translated into German and into several Indian languages. He was a poet, a mystic, a sage and, as the Irish Poet Dr. Cousins called him, "A thinker and a revealer of the deep truths of the 'Meditations', 'The Face of the Buddha', 'St. Mira', 'Krishna Calleth', 'Guru Nanak: A Prophet of the People', 'The Voice of Vivekananda', 'Apostles of Freedom', 'Youth and the Nation', 'Spirit of Hindu Culture', etc. Some of his books were proscribed by the then British government.

Sadhu Vaswani's earthly pilgrimage ended on 16 January 1966, in Poona, where a beautiful shrine has been built. A ten-foot statue, with his saying engraved on the pedestal, is installed in the Square named after him and greets the eye as one enters the city of Poona from the Railway Station. The Government of India issued in 1969 a commemoration stamp on Sadhu Vaswani's 90th Birth Anniversary.

"The life of Vaswaniji has been a saga of unassuming service, spiritual illumination and a source of inspiration to us all. May he continue to remind us and humanity of its true divine nature on this earth," wrote Dr. Rajendra Prasad. And Dr. Radhakrishnan has said: "Shri Vaswaniji's life has been an example of great simplicity and active dedication, and many people in many parts of this country and elsewhere are indebted to him for the spiritual enlightenment they received from his works and writings."

Paying him a tribute, K. M. Munshi wrote: "An eminent educationist, a great social reformer, a philosopher and a man of God, his life was a saga of selfless service associated with deep spiritual insight. He exhorted young men and women to dedicate their lives to the service of the motherland with faith in God. He considered character-building as the most essential pre-requistie for nation-building.

He organised many educational institutions and Youth Centres for futhering the causes for which he had devoted his entire life; and the cause of creative education based on ethical and spiritual values has suffered a grievous blow on the passing away of this indomitable crusader."

Speaking of him Mon. Paul Richard, the eminent French savant, has said: "I have been blessed, for amidst the deserts of Sind, I have found a true prophet, a messenger of the new spirit, a saint, a sage, and a seer, a *rishi* of New India, a leader of the great Future—Sadhu Vaswani." Truly Sadhu Vaswani will live as a builder, not only of New India, but also as a bridge-builder between the East and the West.

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Vatsaraja (12th — 13th Century)

Vatsaraja was an eminent Sanskrit dramatist and a minister to king Paramaradideva of Kalinjara.

Vatsaraja a dramatist of repute who, according to his own testimony, was a minister to king Paramaradideva (1163-1203) of Kalinjara. He might have enjoyed a position of honour during the reign of the succeeding king, Trilokyavarmadeva, also. Vatsaraja composed six dramatic pieces that belonged to different sub-genre - Vyayoga, Bhana, Prahasana, Dima, Ihamriga, and Samavakara.

Of these, the first three sub-genres are familiar but the other three are a little rare. Vatsaraja's plays are *Kiratarjuniya* (vyayoga), *Karpuracharita* (bhana) *Hasyachudamani* (prahasana), *Rukminiharanam* (ihamriga), *Tripuradaha* (dima), *Samudramanthana* (samavakara).

Except *Kiratarjuniya*, the other five were staged under the partronage of kind Paramardideva. *Kiratarjuniya* was produced at the instance of Trailokyavar-madeva. Vatsaraja impressed his readers with a graceful exposition of easy but forceful dramatic style. It is no mean achievement that he distanced himself from some of the decadent stylistic trait prevalent at the time. Thus his works are not burdened with cumbersome long compounds and pedantic exhibitionism. It may even be noted that he could handle the plots well.

Vatsaraja depended for his plots both on the Puranic legends and on the social life of his times. *Kiratarjuniya*, complete in one act, is a vyayoga that dramatises the events narrated by Bharavi in his famous court piece of the same name. *Rukminiharanam*, complete in four acts, belongs to the sub-genre ihamriga which narrates the abduction of princess Rukmini and the subsequent defeat of Rukmi and Shishupala at the hands of Krishna. *Tripuradaha* is also in four acts and exemplifies the type known as dima; its plot centers round the famous feat of Shiva culminating into the burning of demon Tripura's capital.

Samudramanthana is a play of the samavakara variety and consists of three acts, dealing with the churning of the legendary ocean of milk by gods and demons and the wedding of Lakshmi and Vishnu. Vatsaraja may have been inspired by references to these episodes in the *Natyashastra* of Bharata. *Karpuracharita* belongs to the sub-genre of bhana, its subject-matter is refreshingly secular since it depicts love of an unusually earthy nature love between a gambler and a courtesan.

The details of revelry are realistic and shed light on the contemporary world. *Hasyachudamani* is a prahasana or farce in one act which does not simply ridicule a preceptor of the Bhagavata school but also exposes the barren and pretentious ways of the bankrupt religious world around.

Vatsaraja's choice and treatment of themes bring him quite close to our times. All his plays have been published in the Gaekked Oriental Series, Baroda.

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Vatsyayana (3rd Century B.C.?)

Vatsyayana is remembered as a great scholar and the author of classic work on erotics art.

Vatsyayana is remembered as the author of a classic work on erotics which has attained world-renown since its English translation in the 1870's. Since, in ancient India, there was nothing that was not connected with the Gods, the author informs us that his work is strictly in accordance with the scriptures, and that, in fact, he had composed it for humanity's education while he was a pious student in the holy city of Varanasi, spending his hours in the contemplation of the divine.

It is not likely that he wrote this as tongue in cheek. But, the contents of his work make it hardly conceivable that he was a youth preparing a doctoral dissertation. There is every indication that he was a man of enormous worldly wisdom and experience.

Vatsyayana's treatise is known as *Kamasutra*, sometimes translated as "The Doctrine of Desire." He was by no means the first author on the theme. Indeed, he traces the origin of his science to no less a personage than Prajapati, who is reported to have come up with a hundred thousand chapter encyclopedia on *Dharma* (religious duties), *Artha* (economics) and *Kama* (physical love), of which a mere thousand chapters were devoted to Vatsayana's speciality.

Like Panini, Vatsyayana too had his predecessors (whom he mentions by name), and like Panini again, it was Vatsyayana's work that in its sheer exhaustive compilation, attained a classic stature. After, him no one could write on the subject without referring to his masterpiece.

What is the aim of man's life? *Dharma* (Duty)? *Artha* (Wealth)? *Kama* (Love)? *Moksha* (Salvation)? Is the aim of man's life to abide by the duties, or earn wealth, or make love, or attain salvation? None of these individually, but all of them collectively—that is the Hindu view of the life summarised by Vatsyayana. Unlike the modern man, the ancient Hindu did not suffer from sex obsession and gave sex a prominent place, but this was done without losing balance—wealth and duty were given equal importance.

Further, the objects should be ordained at appropriate phase: *Artha* (wealth) should be earned in youth, *Kama* indulged into after maturity and efforts for *Dharma* and *Moksha* to be resorted to in subsequent stages. Yet, conscious of the duration of man's life, Vatsyayana took a flexible view and did not consider this order as unalterable—a man could pursue the four aims as and when an opportunity came his way. He also asserted the sexual satisfaction was essential for the upkeep of health bodily.

From the parts of this ancient work that have survived, we now have a single volume which consists of seven parts. The topics considered in these range from descriptions of women who are fit and unfit for sexual play to aphrodisiacs and other ways of enhancing sexual gratification. And we can gather a great deal of information on ancient India from this work.

Vatsyayana systematised the knowledge of love in his *Kama Sutras*. He deals in it with love and sex objectively for the benefit of *Nagarik*, the man of tastes, and assures that the study of the *Sutras* will moderate and refine the citizen's tastes and induce him not to forget the other sides of man's activity. Vatsyayana lists 64 arts that a woman should learn. These include not

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only cooking, sewing, and the making of beds, but also music, dancing, and reading, as well as chemistry, gardening, and versifying.

Kama Sutras is an encyclopedia of erotics and discusses every possible aspect of love relationship. It contains essential knowledge for making of love a rewarding art and describes in 1250 *slokas,* the human sexual types such as Nagaraks, friends, go-between temperaments, and seasons, the characteristics of women of different part of India; modes of love, different parts of body in which the women are sensitive to erotic stimulation at successive stages of the lunar cycle, the range of possible embraces, kisses and love scratches, blow and bites, postures of sexual intercourse, how to woo a new bride or stranger, relation with maidens, married women, hetaira, hints for courtship, marriage, ceremonials, folk recipes, spells for remedying various defects, potions, aphrodisiacs ,etc.

Explaining the reasons that impelled him to write the work, *Kama Sutras*, Vatsayayana says, "Thus have I written in a few words the 'service of love' after reading the texts of ancient authors and following the ways of enjoyment mentioned in them. He who is acquainted with the true principles of this science pays regard to *Dharma*, as well as to the teachings of others and does not act sharply to the dictates of his own desire. The *Kama Sutras* was composed according to the precepts of the scriptures, for the benefit of the world, by Vatsyayana while leading the life of a religious student and wholly engaged in contemplation of the Deity. The work is not intended to be used merely as an instrument for satisfying carnal desires. A person acquainted with the true principles of this science and who preserves his *Dharma*, *Artha* and *Kama* and who has regard for other people is sure to obtain mastery over his senses. In short, an intelligent and prudent person attending to *Dharma*, *Artha* and *Kama* also without becoming the slave of his passions obtains success in everything that he may undertake."

The *Kama Sutras* had tremendous influence on poets and writers. Magha, Bhavabhuti, Bharavi and others made use of the information contained in *Sutras* in their descriptions of love. The *Sutras* also give information about the prevalent practices and customs. But, they had a different purpose also. Vatsyayana conceded that all is fair in love and he even gives instructions in modes of deceiving maidens and seducing others wives'. It is certainly difficult to justify this easily with the essence of the philosophy he enunciated.

It is difficult to give actual date of the treatise, as also its author's period. Scholars place him somewhere in the period beginning from the middle of the 1st century to the end of the 6th century. We, however, know that Vatsyayana was a native of South India, that Mallinaga was his other name and that he was the author of another work 'Nyaya Bhashya'. Perhaps, Vatsyayana was his family name.

Prior to Vatsyayana there had existed works on erotics. But, these were esoteric or obscure. Vatsyayana found, for instance, the work of Panchal Babravya difficult to be understood by the common man and therefore, wrote the *Kama Sutras* in a succinct style.

The ancient Hindus had a remarkably analytical mind. They classified and categorised every aspect of human life and culture with the thoroughness of taxonomists. Vatsyayana was no exception. He classified men and women into three categories on the basis of the lengths and depths of their generative organs. The erotic pleasures to be derived from their union depends, says Vatsyayana, on the compatibility of these dimensions.

There are classifications of modes of mutual embrace, of the variety of kisses, of the kinds of marks made by nails during love-play, of postures of penetration, etc. The author also discusses ways of inflicting pain on the partner in the context of amorous activities that would silence the Marquis de Sade.

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Chapter eleven of the book explores oral sex (*auparishtaka*), which was nothing new in India, but which disgusted some of his Victorian translators. What is remarkable is that Vatsyayana writes with the authority of Alfred Kinsey, stating that the people of Eastern India practise this, those of Nagara do not, that those of the Suresana country "do everything without hesitation," while the people of Sketa country indulge in other things, etc. One wonders where he got all his information from.

At the same time, Vatsyayana is also prescriptive on many matters. For example, he is against marrying a woman of different caste, but sees nothing wrong in making love to certain women of a higher caste. He lists the qualities of an acceptable bride. These include, besides both her parents being alive, physical attractiveness, good conduct, auspicious marks on the body, beautiful hair and eyes, etc. He considers various types of common practice in classical India, Vatsyayana speaks supportingly of Gandharva marriage: the so-called love marriage.

The following passage in Chapter X gives an idea, the high degree of sophistication of ancient Hindus: "In the pleasure room, decorated with flowers, and fragrant with perfumes, attended by his friends and servants, the citizen should receive the woman, who will come bathed and dressed, and will invite her to take refreshment and to drink freely. He should then seat her on his left side, and holding her hair, and touching also the end and knot of her garment, he should gently embrace her with his right arm. They should then carry on an amusing conversation on various subjects, and may also talk suggestively of things which would be considered as coarse, and not to be mentioned generally in society. They may then sing, and play on musical instruments, talk about the arts, and persuade each other to drink. At the last, when the woman is overcome with love and desire, the citizen should dismiss the people, giving them flowers, ointments, and betel leaves, and then when the two are left alone, they should proceed..."

A 19th century English admirer of Vatsyayana compared this to the Englishman's approach to his wife: "The master swoops down on his prey like a vulture...appearing to the trembling creature, either as a cruel brute or a stupid, bungling fool."

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Vedanayagam Pillai, S. (1826—1889)

S. Vedanayagam Pillai, born at Kulathur in 1826, was an eminent Tamil song-writer and novelist.

S. Vedanayagam Pillai pioneer writer, novelist and song-writer was born at Kulathur in a Christian family. He studied Tamil and English, and was employed as Record keeper and later as Translator in the Tiruchirappalli District Court. When famine ravaged parts of Tamil Nadu, he organised mass feeding of the poor. This humanitarian act was immortalised, in verse, by Subrahmanya Desigar, Hierarch of the Thiruvavaduturai Abhinam, Shaivite Mutt in Thanjavur District.

He used to compose poems from an early age. Under the tutorship of Mahavidwan Minakshisundaram Pillai (1815-1876), he improved his knowledge of Tamil language and literature and honed his poetic skills. He was also conscious of the need of developing Tamil prose. 'To supply the want of prose works in Tamil, a want which is admitted and lamented by all', as he said, he published in 1879 *Pratapa Mudaliyar charittiram* (The life and adventures of Pratapa Mudaliar). Unlike his English-educated elite peers who translated or adapted English works into Indian languages, he opted

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to narrate the story of a Tamil family and to bring into focus the rich Tamil cultural heritage and contemporary ideals and aspirations.

The didactic novel, loosely-structured with plenty of lectures, anecdotes and mini-stories, and written in a clear style with good humour, enjoyed great popularity by the time of the publication of Pratapa Mudaliar charittram. In the words of S. Shivapada Sundaram, Tamil critic, 'Vedanayagam Pillai has succeeded in blending the comic with the serious and the fanciful with the real, in a style calculated to drive home his points even to ordinary readers.'

It is with this work of Vedanayagam Pillai that the history of the Tamil novel begins. His burning passion was for social reform, specially women's education and their social status. This passion, some scholars aver, was the reason behind his taking to writing. The great success that attended the novel *Suguna Sundari* in 1888.

This novel too had an English preface, in which he said: 'My object in writing this work of fiction is to give a practical illustration of the maxims of morality contained in my former works *Neethi nool, Penmathi malai*, and *Samarasa keerthanai*.' Better designed and compactly presented, this novel espouses the cause of women's education and their social status.

In the sphere of Tamil song-writing and music, he heralded the age of renaissance. He took note of the work of Gopalakrishna Bharati (1810-1896) and vastly enlarged its amplitude and content. Though his songs and lyrics had an ethical under-current, they were well crafted musical compositions. His writings are marked by simplicity, directness, clarity and thrust.

His other works include: *Siddhantasangraham* (Translation of Judicial Acts, 1882); *Penmadi malai* (Ethics for women, 1896); *Tiruvarulantadi, Tiruvarul malai* and *Devamadar antadi* (Christian theology, 1873); *Sarva samaya samarasak kirttanai* (songs, 1878); *Satyaveda kirttnaigal* (songs on the Bible, 1889); *Podu Tamil padalgal* (songs posthumously published in 1939).

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Vedanta Desikar (1296 — 1369)

Vedanta Desikar, born at Thuppul in 1296, was the first of the great Achryas of Vaishnavism in the South and Tamil poet.

Vedanta Desikar the first of the great Achryas of Vaishnavism in the South, was born in a village named Thuppul, near Kanchivaram in Tamilnadu, to Ananthasuri and Thothathiri Ammal. Venkatanathan was the name given to him at birth. By the time he was twenty years of age, he had attained high proficiency in all the shastra and arts, he had besides profound scholarship in Tamil and Sanskrit with a talent for composing poems extempore in both the languages. He was also famed for his rhetoric and debating skills which spread his name far and wide in the country.

His life, his history are recorded in *Guruparampara prabhavam*, the Vaishnavite scripture dealing with the life and times of Vaishanv Acharyas and Alvars (the saint-singers) right from the first of the Alvars of 6th century AD. But all these accounts are wrapped in legends and miracles. According to one of them, Vedanta Desikar was derided by someone for not knowing anything about architecture and he accepted the challenge and built a shrine within a miraculously short time—overnight and that too with inadequate building material.

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While this may be dismissed, Desikar has authored a work called *Sirpar-thasaaram* (The essence of the art of sculpture) and he is also said to have sculpted his own image which is at the shrine of Nachiar in Sri Rangam temple.

Stripped of miracles, these stories, in their core, only go to show the multi-faceted genius that Desikar was, apart from his intellectual and creative stature of which, however, there is ample evidence in his works in Tamil, Sanskrit and Manipravalam (a curious amalgam of Tamil and Sanskrit favoured by the Vaishnavite acharyas).

Desikar has a reputation for extrao-rdinary capacity for instant and avalanche-like flow of verse; he is said to have composed *Paduka shastra*, a work of 100 verses within a night. And he is celebrated as Kavitharthika Simham and, as this appellation implies he was a lion, feared as much as revered. He was well-versed in Kalidasa and Valmiki and his appreciation of them shows in his works. Some of his compositions in Tamil that have survived show him to be a poet with simple diction, a facile flow and rhythmic cadence, quite unlikely traits in a formidable scholar and an intellectual giant and orator.

Vedanta Desikar is responsible for many of the turning points in the history of Vaishnavism, which are now accepted as a norm. But in his time, they were unorthodox and revolutionary and hence met with strong opposition. He introduced the practice of singing of the 4000 hymns of Alvars known as *Divya prabhandam* in temples as part of worship ritual and also elevated the hymns as objects of worship.

He advocated acceptance to Tamil as equal to Sanskrit at a time when Sanskrit alone was looked upon as the language of the Gods and the sole vehicle for religious and philosophical communication. He asserted that the hymns of Alvars were no less sacred. For this, he was consequently hailed as Upaya Vedanta Acharya. He is famed for his commentary on the philosophical work, *Sri Bhashyam*, in which he gives his exposition of Ramanuja's *Vishistadaitam*.

His exposition gives a different interpretation to Ramanuja's concept of Saranagadi which is known as Markata path, i.e. the devotee on his own must seek out God and surrender himself to Him much as a baby monkey clings tightly to its mother, as opposed to the Marajara path which expects God to protect and care for the devotee just as the mother cat carries her kitten in the grip of her jaws and cares for it.

It is from Desikar's time and flowing from his exposition that the Vaishnavite sect split into two; one Vadakalai (the northern sect) which follows Desikar and the other Ten kalai (the southern sect).

Desikar's work is quite voluminous in Sanskrit which, apart from the crest jewel, his commentary on *Sri Bhashya*, included plays like *Sankalpa sooryodayam*, innumerable sholkas and staotras, philosophical expositions, shastric manuals and religious texts, all numbering 82. He wrote his commentary on *Divya prabhanda*, the Alvars' hymns in *Manipravalam* which is a mixture of Tamil and Sanskrit.

His works in Tamil number 24 which are called *Desika prabhandam*. They number in all about 405 verses, not all of which are available. Some of his works in Tamil are *Prabhanda saram, Akara niyamam, Mummanikovai, Adhikara sangraham, Amritaswini, Paramapada sopanam, Paramapada bhangam, Athagiri mahatmiyam, Adaikala pathu, Artha panchakam, Thir Chinna malai, Navaratina malai, Vainava dinasari, Thirumanthira chukku, Gitartha sangraham*, etc.

His son Nainacharyar composed a string of 100 verses in Andadi form, the last word of the preceding verse forms the first of the succeeding verse nd so on. Thus a hundred verses form one whole work, called *Pillai Andadi* by Nainacharyar in honour of his illustrations father. Desikar's religious works are revered as 'Rahasya granthangal'.

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The honorific 'Desikar' would normally mean Acharya in the generic sense. But in Vaishnavite tradition, the term has come to refer only to him and no other Acharya.

Over the centuries the Vaishanative tradition has followed all that he preached and ordained. In fact, all the temple and worship norms practised till this day in Vaishnavite temples were set by him. For all his Himalayan stature, Desikar was much too humble a man, reverential to all the spurning wealth. And yet, ironical, in his time he had to face stiff resistance from the orthodoxy, which tried to denigrate him much too often.

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Vedarathanam Pillai, A.

——See under Pillai, A. Vedaratnam

Veerama Munivar (1680 — 1742)

Veerama Munivar, born in 1680, was an eminent Tamil writer and poet.

Veerama Munivar popular name of the Italian missionary Fr. Constanzo Giueseppe Beschi, was born at Castiglione della Stiviera in the Province of Venice, Italy, to Count Don Gandolfo Beschi and Elizabeth Beschi. He entered the Jesuit religious order at the age of 18 and having gone through the courses on Rhetoric. Philosophy and Theology was ordained priest in 1709. He left Italy in 1710 and landed in India in 1711 and joined the Madurai Mission.

He tended his activities to a wide area throughout Tamilnadu. He had been 49 years in the Society of Jesus and 37 years in the Mission. Grounded in Latin, Greek and Hebrew as his vocation demanded, besides his native Italian, he learnt Portuguese, French, English, and Sanskrit, and acquired a smattering knowledge of Persian and Hindstani. Besides, he mastered Tamil and studied Telugu and Kannada as well.

He worked among the Tamils living as a Tamil. Though it was his missionary zeal that was initially instrumental for his work in the Tamil language, it is his work in Tamil which has been seminal in many areas of the development of Tamil language along scientific lines.

His name 'Constanzo' meant valour, and he began his work among Tamils re-christening himself, Thairyanatha Swami, meaning the 'valorous monk'. The scholarly Tamils close to him further Tamilised his name as Veerama Munivar which meant the same thing. It is the latter name that has stuck to him down the centuries.

In Konan Kuppam, he erected a temple for Mother Mary, where Mary is seen dressed as a Tamil woman. It was on this occasion that he composed an epic poem, *Thembavani*, celebrating Joseph, the foster-father of Christ. It is a monumental work, which stands a testimony to his vast and deep scholarship in Tamil, his grasp of Tamil prosody in all its richness and variety.

This epic is a rich music of the Catholic order, Catholic worship practices, theology, episodes from the Bible, besides embedding it with words and phrases chosen from Tamil celebrities like Thiruthakka Thevar, Kamban, Manickavachagar, Sekkillar, etc., which speak of his vast erudition in Tamil classics, besides the catholicity of his taste.

In honour of Mother Mary he composed another work in classical prosody, *Thirukkovalur kalambakam*, and another *Annal alungal anthadi*, a poem of 100 verses, a

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lamentation on the sorrows of Mother Mary at the suffering and crucifixion of Jesus Christ. Besides classical prosody, he was eqully at home in minor forms of folk variety like *Ammanai* in which he composed several of his minor works.

He was the first Indologist to interpret *Thirukkural*, the first European to recognise and introduce it to European scholars by translating the first two parts dealing with ethics and worldly affairs (Dharma and Artha) into Latin. It is this work by Veerama Munivar that paved the way for many translations of *Thirukkural* that appeared in many other European languages later.

He composed a grammar of *Sen Tamil* (classical Tamil) and wrote a grammar of *Kodum Tamil* (colloquial Tamil), the first of its kind. He was first not only to update Tamil grammar after a very long ago but also to recognise that colloquial Tamil was as much a part of the Tamil language well within the domain of a Tamil scholar's pursuit. His grammar of Sen Tamil, a supreme achievement in brevity and clarity, is a brilliant anticipation of the new science of philology. The grammar of Kodum Tamil (colloquial Tamil) in their missionary work.

He produced Thonnul Vilakkam, a monumental work in grammar in the traditional sutras embracing all the five sections: letter, word, subject-matter, prosody, and figure of speech. These five sections consist of 370 sutras while Pavananthi's two sections of Nannul, letter and word, contained 462 sutras. All these works were first written by Veerama Munivar in Latin and later rendered by him into other languages that he had mastered.

His *Tamil-Latin Lexicon* had 9000 entries of Tamil colloquial terms with meanings given and defined in Latin, and his *Portuguese-Tamil-Latin Dictionary had* 4400 Portuguese words with their Tamil and Latin equivalents.

In the lexical field, Veerama Munivar's monumental work was, however, *Sadur Akarathi*, a Tamil dictionary which broke new ground. The traditional Nigantus were in verse form and followed a peculiar classification of their own ignoring the alphabetical order. *Chadur Akarathi* was arranged alphabetically; divided into four parts: names, synonyms, series and rhymes, introduced form changes in vowels, e.ê.o.ô and syllabic letters ke, kê, ko, kô for the sake of clarity and simplification for all lexical efforts made in Tamil in later centuries.

Another pioneering effort was his prose work, *Aviveka parmartha guru katai.* This humorous skit is distinguished in many respects, though it makes fun of the Gurukul system of education prevailing then. It is the first work which makes use of Tamil prose, avoiding the customary pedantic style, using simple day-to-day language for purposes of fictional narration.

The rest of his works are related to theology and Catholic religion. *Vedavilakkam* is a comprehensive treatise on Catholic religion. *Pedakamaruthal* is his rejoinder to a Protestant pamphlet and is considered his most brilliant prose work. *Lutherinathiyalbu* The character of the Luthereans) is a polemical tract refuting the Lutherians. *Vediar Ozhukkam* ranks high among the books of Christian spirituality by its style and the exalted ideals it sets forth. Kitheriammal ammanai (The Song of St. Quitteri) is a ballad in a popular and easy-flowing metre containing 2342 lines.

Quitteri was the daughter of a Portuguese king who became a nun and was later executed at the king's order. She was later canonised as a saint. She belonged to the 2nd century AD. 'Adaikala Malai' and 'Adaikalamatha Venkalippa' are devotional poems on Mother Mary of Ellakurichi in 120 lines and 100 lines respectively. In all these he shows his mastery of Tamil prosody and his deftness in handing varying verse forms. Veerama Munivar's works published and unpublished are 36; Poetry-13, Prose—9; Lexicons-6, Grammar-4; Trnslation-1; on Medicine-3.

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Veerama Munivar was, by any standards, a colossus who strode the rural Tamilnadu of the 18th century, attired as a simple rural Tamil. His contributions to Tamil which flowed only as a by-product of his primary vocation of preseltytisation, was monumental, seminal and pioneering in any field that he touched. The history of Tamil language and literature had to take a new turn and it was not to run on the familiar track thereafter, though his impact and influence took time to sink into the Tamil soil. An equal to his phenomenal stature and diverse talents is difficult to find in the scholastic milieu of Europe of his times.

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Veeraraghavachariar, M. (1857 — 1906)

M. Veeraraghavachariar, born at Attur in Chingleput district in 1857, was an eminent freedom fighter and politician.

M. Veeraraghavachariar, born in 1857 in a small village (Attur) in the Chingleput district, Tamilnadu, was descended from an orthodox Thengalai Brahmin family of agricultursists and Government servants. His father worked in the District Court. When Veeraraghavachariar died on 6 October 1906, he left behind him his widow, two sons, the eldest of whom was studying in the Junior F.A. class, and two daughters.

After a successful educational career at the Government Normal School and later at the Presidency College, Madras, whence he graduated in Arts (B.A.) in 1877, he was for some time a tutor in the Pachaiyappa's college, Madras. Even in those days, he was imbued with patriotism, which made him finally abandon the teaching profession in order to devote himself entirely to jounalistic work.

When in the exciting days of Lord Lytton's Viceroyalty, public feeling ran high against his adminstration and Madras had no means of expressing organised public opinion, six ardent young men including Veeraraghavchariar and G. Subramania Iyer (who very much influenced the former) conceived the ideal of starting a well-conducted Indian newspaper in place of the defunct *Native Opinion* of the earlier days.

Of the six enthusiasts who thus originally started the *Hindu*, as a weekly, on 20 September 1878, Veeraraghavachariar and G. Subramania Iyer were soon left to do the work, as joint propritors, the rest having betaken themselves to other occupations. Veeraraghavachariar, taking up the management of the business side of the *Hindu* devoted his energies and talent for organisation to bring that paper to the front rank of native India journals in the country.

As a publicist, he was intimately associated with every movement, not merely in South Indian but throughout India, which had for its object the material and political advancement of his countrymen. On 16 May 1884, in association with two others, he brought into existence a public organisation called the 'Mahajana Sabha' to give vent to popular discontent against the harsh measures of the British Indian Government, and continued to serve that great institution for many years as Joint Secretary.

He was one of the six representatives of that Sabha, who attended the First Session of the Indian National Congress held in Bombay. In 1887 and 1894, when the Indian National Congress held its sessions at Madras, he served

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as its Joint Secretary,. Besides, he distinguished himself as the Vice-President of the Chingleput District Association, as a member of the Devasthanam Committee, Chingleput, as a member of the Triplicane Hindu High School Committee and as a Fellow of the Madras University. He was an active member of the Victoria Students' Hostel Committee, Madras, in which he took the keenest interest.

His work elicited the admiration of all Europeans who came into contact with him. Both Lord Wenlock and Sir Arthour Havelock have borne high testimony of his work. Many an institution in the city of Madras received advice and guidance from Veeraraghavachariar who derived considerable satisfaction from all work which served to promote the common weal.

When the *Hindu* ran into financial difficulties, in September 1898 the partnership between G. Subramania Iyer and Veeraraghavachariar was dissolved and the latter was left in sole charge of the paper. Although he valiantly tried to conduct the paper in the new set-up, he too felt that it was time that something was done to put the *Hindu* on a stable foundation. He was anxious that the paper should be carried on as a public trust and with this aim he decided to transfer the owner ship to a public limited company with shares thrown open to the public.

A joint Stock Company, the Hindu Ltd., was floated in 1901 with the object of purchasing the *Hindu* and the National Press as a running concern. The management was in the hands of Veeraraghavachariar, who was the Agent and Manager, but the public response to the share issue fell considerably short of what the promoters had excepted. Government servants were prohibited by an unsympathetic Government from taking any shares in the paper.

Though Veeraraghavachariar had to abandon his idea he carried on the burdensome task of running the paper till he fell ill and had to retire in 1905, selling the Hindu to Kasturi Ranga Ayyangar. Since then, he was in indifferent health and died on 6 October 1906 at the comparatively young age of forty-nine.

He had a fine presence and was of an affable, obliging and generour disposition, leading a simple life. He had great admiration for the Western type of education and developed close friendship with may Europeans. He advocated social reforms and condemned the caste system. As a member of the Congress Party since its inception, he was continuously pleading for a strong and united India, with greater representation for Indians in the Administration.

He addressed many public meeting to point out the defects in some of the Acts of the British Parliament connected with India and pleaded for nomination of more Indian non-officials in the Legislative Council. He attacked Lord Lytton's administration, but appreciated the lofty maxim of the Marquis of Ripon, Viz., " Righteousness exalteth a nation." The *Hindu* under him, during the course of twenty-five years, had to pay heavy damages thrice for the criticisms expressed.]

He never hesitated to point out the signs of indiffeernce of the part of the Indian society and tried to educate the masses through the *Hindu*. When he said that the rulers should so adjust the institutions as to suit the needs and character of the population, he did not fail to warn that it was incumbent on the Indians to bestir them selves so as to deserve better. He was opposed to reckless and revolutionary methods and favoured a resolute resistance to new bureaucratic encroachment by patient and statesmanlike endeavours.

For nearly three decades, Veeraraghavachariar was one of the leading men of the old undivided Madras Presidency, associated with all forms of the growth of organised public opinion. His starting of *Hindu* in 1878 marks the beginning of a new epoch in the development of political activities in South India.

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Whether in organising the work of the Congress and making arrangement for its sittings and for the reception of its delegates in the Congress camp, whether in organising public meeting or conferences, whether in the discharge of those social and educational duties, which so frequently devolved on him and in which he had to co-operate with both Englishmen and Indians, in a word in all the public work with which he was connected, he exhibited the same resource, tact, energy and business capacity which contributed in an eminent degree to their success.

From his first entry into public life till his death he had employed his energies and talents in the cause of the common weal. Under his management, the *Hindu* had earned the respect of the educated public as the authentic voice of nationalism in South India. The Congress lost a trusted leader and a devoted servant in his death.

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Veerasaligam Pantulu, Kandukuri (1848 — 1919)

Kandukari Veerasalingram Pantulu, born at Rajamandry in east Godavari district in 1848, was the father of Social Reform and Literary Renaissance in Andhra Pradesh.

Kandukari Veerasalingram Pantulu, the father of Social Reform and Literary Renaissance in Andhra, was born in a well-to-do Niyogi Brahmin family of Saivite persuasion on 16 April 1848 at Rajamandry, an ancient historic town in east Godavari district, Andhra Pradesh. His father was Subbarayudu and his mother Punnamma. He was the only child of his parents. He lost his father at the age of five and was brought up by his paternal uncle.

He had his schooling first in a *pial* school and later in the Government District School, Rajamandry. At school he was known for his prodigious memory and taste for Telugu and Sanskrit literature. He passed the Matriculation examination in 1870. Though by passing some other examinations he became qualified to enter Government service he preferred the career of a teacher.

He first served in a number of private schools in and around Rajamandry. In 1876, he was appointed Telugu Pandit in the Government School (which later on became a College) in the Presidency College, Madras, as a Telugu Lecturer. He retired from Service in 1905 on a monthly pension of Rs. 24/-.

Social reform, education and literature were his primary interests in life. He was shocked and provoked by the evils, the cruelties, the superstitions, and the low level of morality which prevailed in the society around him. He carried on a systematic crusade against them. For this purpose he started and conducted a number of Telugu journals like the *Viveka Vardhani* (1874), the *Hasya Sanjeevani* (1876), the *Sati Hita Bodhini* (1883), the *Satya Samvardhani* (1891), and the *Salyavadini* (1905). He organised public meetings—the first of them on 3 August 1873.

Though he was a rationalist and tried to convince the public of the need for wholesale reform through an appeal to reason and logic, he also made use of the authority of the sacred books for the purpose. He satrted a number of institutions like 'Sangha Samskara Samajam'

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(1876), 'Prathana Samajam' (1878), and 'Stree Punarvivaha Samajam' (1880). It was a red-letter day in his life when on 11 December 1881 he was able to celebrate the first widow-marriage in all Andhra. More such marriages followed until in course of time the odium attached to them abated considerably. Pantulu extended the scope of his re-marriage movement to Madras and Bangalore.

The systematic propaganda which he carried on against bribery and corruption among officials attracted the attention of the Government at the highest level and steps were taken to put them down. He was equally successful in changing the attitude of the society towards concubinage, the practice of prostitution as a hereditary profession by certain communities and the 'nautch' parties which were closely associated with the class of prostitutes.

For promoting the cause of women's education he stated a Girls' School in Rajamandry in 1874 —the first of its kind in Andhra—and several such schools later on. Infant-marriages, the extraction of bride price (Kanyasulkam) and the custom of marrying girls of nine and ten to men of fifty and sixty became less popular as a result of the efforts made by Pantulu to shape public opinion.

Pantulu was inspired by the writings and speeches of Brahmo stalwarts like Keshab Chandra Sen and he consequently directed his attention to propagate the tenets of Brahmo faith among the people, especially in Coastal Andhra. In this he had the co-operation of R. Venkatarathanm Naidu, the eminent educationist, and of Surya Rao, the Maharaja of Pithapuram. Pantulu's removal of *Yagnopavitam* (the sacred thread) put on by the Brahmins as a sign of his having become an *Anusthanic* Brhamo (a Brahmo not merely in theory but also in practice) in 1906, was hailed by religious reformers as an outstanding event in his life.

Pantulu's services to literary renaissance were as epoch-making as his services to the cause of social and religious reform. He started writing Telugu poetry at the age of fifteen, but all his earlier works were in the traditional conventional style. He soon gave up this style and took to new literary forms. Writings in prose did not command much respect until his time. All the same, he produced books in prose which marked a new era in Telugu literature.

The language he used was simple and lucid and approached that spoken by the people. He wrote satires, farces and plays which appealed to the general public. Among his plays, some were original and some others translations from Sanskrit and English (Shakespeare and Sheridan). Religion, social reform, morals, education, language, literature and politics were the themes which he chose for his speeches and essays.

This also constituted a departure from tradition. His 'Satya Raja Poorvadesa Yatralu' was modelled after 'Gulliver's Travels', and his 'Rajasekhara Charitra' after Goldsmith's 'Vicar of Wakefield'. His greatest work is 'The Lives of Telugu Poets', the first comprehensive work in Telugu, giving a critical account of the growth of Telugu literature.

Pantulu was a man of charitable disposition. He founded the 'Hitakarani Samajam' in 1908 and made over to it Rs. 50,000/-, his life's savings. Earlier, he had built the Town Hall in Rajamandry, a Widows' Shelter Home and a night school. He built a similar Home in Madras and a prayer hall in Bangalore.

Pantulu was a moderate in politics and a staunch supporter of British rule. In recognition of his services to the cause of social reform the Government conferred the title of 'Rao Bahadur' on him, nominated him to several local bodies in East Godavari district and to the Senate to the University of Madras.

No sketch of Pantulu's life would be complete unless a reference is made to his wife Rajyalakshmi who co-operated actively with

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him in all his work. Her death in 1910 was the saddest event in Pantulu's life.

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Vekannayya, T.S. (1885 — 1939)

T.S. Vekannayya, born in 1885, was an eminent Kannada scholar and critic.

T.S. Vekannayya, an M.A. from Mysore University, started his career as a teacher at a High School, and later joined the Kannada Department of Mysore University, and retired as Professor of Kannada.

A collection of his original research papers was published nearly twenty years after his death, under the title *Kannada sahityamathu ithara lekhanagalu*. But these had been published earlier as separate articles during his life. And that also when research in Kannada literature had little scope.

He argued that there must have been a Buddhist Age before the earlier known age in the history of Kannada literature. He also examined the close relation between literature and the socio-religious and political conditions in the works of the earlier centuries. He collaborated with B.M. Sreekanatia in the prepartion of a history of Kannada literature.

Venkannayya wrote litte, but he was a radiant source of inspiration to both creative and critical writers. Kuvempu's *Sri Ramayana darsana*, which won the Jnanpith Award, was dedicated to him in moving terms. He came to be known as one of the Ashwini Devathegalu of Kannada Renaissance. He also translated the critical essays of Rabindranath Tagore.

His major works are: *Sri Ramakrishna Paramahamsara charitre, Kannada sahitya charitre mathu ithara lekhanagalu,* and *Prachine sahitya* (translation).

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Velayudhan Chembakaraman Thampi

——See under Thampi, Velayudhan Champakaraman

Velu Thampi Dalava

——See under Thampi, Velayudhan Champakaraman

Vemana (15th Century)

Vemena, born in royal family, was a great Telugu poet and thinker.

Vemana is the name of an author that

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appears in classical Telugu literature. So little is known of this thinker-poet that some have suspected that Vemana is, but a collective name given to a group of village wisemen. Others have spun interesting tales about the man and his origins.

It has been told that he was born to a ruling king, and that after a youth of playboy pleasures, he turned into a philosopher-poet. He became a yogi who could perform miraculous feats. He grew sweet melons with seeds of gold. His urine and excrement would also turn to that precious metal in the homes of those that received him with respect.

But, more critical probings seem to conclude that all this are like trees in a forest of fantasies, providing cool comfort, perhaps to some, but devoid of factual light. V.R. Narla, armed with the tools and strengths of a dispassionate scholar, suggest that "Vemana was no scion of a royal family. What looms large in the background of his life is not a palace but a farm."

He also suspects from other lines of Vemana that he was attracted first to pretty damsels, and then to alchemy, and that he (Vemana) discovered that the transmutations should be, not from base metals to gold, but from base human nature to a nobler one.

The collection of Vemana's writings, known as *Padyamulu*, covers a wide range of topics. It embodies an extremely tolerant theology: "Cows may come in different colours, but the milk they give is always white. Flowers vary in forms and fragrance, but they all may be used to worship God. Faith may be different in forms, but the God they preach is one and the same."

His thoughts are quite non-sectarian. He refers to God as "He whose form is universal, who is eternal, who Himself witnesses all that passes in every heart, who exists immutably throughout the world, who is free from all shadows."

Vemana speaks out against idolatry: "Neither in earth nor metal, wood or stone, painted walls or images, is where we can perceive the great Spirit."

He ridicules the Hindu obsession for pilgrimage to Varanasi: "Varanasi'! Varanasi! you cry, eager to travel there. But, is not God everywhere? If you have the right heart, He must be there and here, too."

He has little respect for ostentatious Brahminism: "How do you become superior by merely smearing your bodies with ashes? It is your thoughts that must turn to God. Even an ass can wallow in dirt."

He pokes fun at the miser: "If you wish to kill a miser, do not poison him. Simply ask him for a penny, and he will die."

He has no regard for the pompous bureaucrat, who tries to impress the simple-minded: "If you get hold of a monkey and dress it up in a fancy manner, the other apes will worship it."

He counsels magnanimity towards a fallen enemy: "Though a foe that deserves to be killed fall into your hands, do not afflict him. Conciliate him with your kindness, and let him go. This itself will be death to him." Long before Thomas Jefferson, Vemana wrote,

If we look through all the earth,
Men, we see, have equal birth,
Made in one great brotherhood,
Equal in the sight of God.

Again and again, we see the amalgam of common-sense and wisdom in Vermana's verses. Unfortunately he had the irrepressible urge to call a spade a spade. Provoked perhaps, by rules by which "the work of a Sudra poet should be rejected without examination," he did not mince words when it came to ridiculing the orthodoxy. Because of this, the establishment made every effort to suppress the name and writings of this bold thinker.

Not only were Vemana's poems scrupulously excluded from general

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publications of Telugu poetry, but his name was not even mentioned by scholars and compendia of great Telugu writers. It was European scholars, who more or less re-discovered Vemana and brought him to the attention of the Indian public.

It is shocking to read that when "The Verses of Vemana: Moral, Religious and Satirical" was first published in 1829, 450 of the 500 copies "were rolled up as waste paper and tucked away in the lumber room of the College library."

In his satire and *ecrasez l' infame* attitude, Vemana was a Voltaire of his times. Instead of the Bastille, he suffered oblivion. He was cryptic in his sayings, and was not without a touch of humour. Yet, he was no cold rationlist. Only he who has compassion for his fellow-men's sufferings deserves to be called a human being, he declared.

If the likes of Vemana had held the day, who knows what wondrous intellectual revolutions Indian society may have undergone in earlier years! The battles in human civiliszation are not just between good and evil, but also between enlightened and obscurantist ways of looking at the world. And Vemana was on the side of light.

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Vemavarapu Ramdas Pantulu

——See under Ramdas Pantulu, Vemavarapu

Vengamamba, Tharigonda (1917—)

Tharigonda Vengamamba, born in 1917, is a prolific Telugu writer and poet.

Tharigonda Vengamamba, prolific in writing and distinguished in quality, wrote devotional poetry. A precocious girl, she started writing early, and would sing and dance in a trance. She was married off young, but showed no interest in marital life. The bride was very beautiful but had no aptitude for earthly relationships, and the marrriage was a failure. The husband soon died, but she refused to be treated as a widow, because she held she was the spouse of Lord Venkateswara.

Subramanya Sastry of Madanapalli realised that her devotional inclination was not phoney and initiated her into the spiritual mantric world. She wrote many works, all devotional. Drunk deep with 'Madhura bhakti' she sang the Lord's praise. All her poetic works could be calssified into four groups:

1. Sastakas: original devotional compositions in couplets;
2. Yaksha ganas: Sringara poetry, imitation in traditional metre:
3. Kavyas: philosophical poetry in 'geyam', and
4. Puranas. Among her published works are *Thirigonda Nrisimha satakam, Rajayoga saram, Parijatapaharanam, Ramaparinayam, Chenchu natakam, Srikrishna manjari, Sri Bhagavatam, Venkatachala mahatmyam.*

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Venkata Apparao, Basavaraju (1894 — 1933)

Basavaraju Venkata Apparao, born in 1894, was one of the pioneers of Telugu romantic poetry.

Basavaraju Venkata Apparao noted lyricist, graduated from Madras University and worked as sub-editor and practised law. He was one of the pioneers of Telugu Romantic poetry. Along with Gurajada Apparao and Nanduri Subbarao, he was a creator of modern Telugu songs. He was endowed with the gift of intense emotion through which he comprehended poetic truth and poetic beauty. The appeal of his lyrics is direct and intimate; they are a spontaneous overflow of powerful feelings

He wrote popular songs on nationalism and Gandhi, In 'Ma Gandhi' and 'Gandhi prabha' he praises the simplicity of Gandhi, focuses on his message of love and truth to mankind, and dwells on his universal appeal. 'Venunadam' is a clarion call to people to follow him and fight for India's freedom. 'Jatiya patakam' exhorts people even to die to defend the honour of the National Flag. 'Bapuji Mabap' considers Gandhi as Jesus reborn and Sri Rama re-incarnated. All these songs became very popular during the national freedom movement.

His *Gopika gitalu* comprises traditional love lyrics in praise of Krishna. His Krishna cult is essentially romantic, though intensely devotional. His elegies strike the chord of pity and sympathy in every human heart. He begs the bird Kokila not to sing since her sad song reminds him painfully of the death of his daughter. 'Kaduputipi' and 'Cha lipidugu' again are an expression of deep grief over the passing away of his daughter. 'Jirnam jirnam' is also a tragic lyric in which he fathoms the depths of sorrow. His elegies are, indeed, tragic landmarks in his grief-stricken life.

Basavaraju's songs are unique in Telugu literature for their intense emotion, rich melody, varied rhythm and subtle beauty. His *Gitamulu* (1934), a collection of songs was published posthumously.

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Venkatachalam Chetty (Swami)

——See under Chetty, Venkatachalam (Swami)

Venkatachalam, Gudipati (1894 — 1978)

Gudipati Venkatachalam, born at Madras in 1894, was an eminent Telugu short story writer, essayist and novelist.

Gudipati Venkatachalam was born in a brahmin family at Madras, and had his early education at Tenali and Kakinada and graduation from Presidency College, Madras. He worked as a teacher, and later as Inspector of Schools for over three decades. He was a novelist, short-story writer, playwright, poet,

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translator, and essayist. A crusader all his life, he attacked the taboos and inhibitions of society; he argued that women should break bonds of subservience, became a devout Brahmo, and a rebel against fads and prejudices.

As a Brahmo, he came into contact with such eminent poets as Devulapalli Venakata Krishna Shastri. It made him a romantic. He read Maeterlinck, Havelock Ellis and other Westerners, and they shaped him into an experimentalist who longed to create a new society free from social and ideological oppression. He met spiritualists like Mala Pichamma and seekers of truth like Chinta Dikshitulu who led him to Maharshi Ramana at Arunachalam. At the feet of the Maharshi all his struggles ended, and he experienced an inexplicable bliss unknown to him hitherto.

In his literary style he followed Guy de Maupassant. His Telugu sentences were interspersed with English expressions. Like D.H.Lawrence he drew sharp visual images. As a young lad he wrote in *Dharma sadhani* under the title, 'Chettuku tigaku samvadam' (Discussion between the tree and the creeper, 1910). His first short-story 'Rukmini' was written in 1921. His first two novels *Shashirekha* and *Daivamichchina bharya* (God-given wife) and plays *Padma Rani* and *Chitrangi* were written while he was still on probation as a teacher. *Harischandra, Savitri* and *Biddala sikshana* (Training for Children) were written when he worked at Machilipatanam.

His other works are *Vivaham, Satyam shivam sundram, Stri, Maidanam, Hampi kanvalu, Jeevita adarsham, Vennela tota, Mrityuvu, Premalekhalu, Amina* (in four parts), *Brahmanikam, Anandam, Kavi hridayam, Station pampu, Jayadeva, Tyagam, Pururava, Bujjigadu, Yamudimundu chalam, Ramanastan* and Gitanjali.

He has to his credit 10 novels, 26 playlets, 7 full-lenght plays, 8 collections of essays, 2 books of poetry and 13 collections of short-stories.

His books display, on the whole, keen psychological insight and philosophical thought. *Shashirekha* is a novel in which beauty is righteousness. *Aruna* is a foreunner to pururava, living in a deathless experience of purifying love. In novels like *Jivita adarsham* he dwells on eternal beauty which exists in the simple objects of everyday life.

In *Brahmanikam*, the decadence of the Telugu middle-class brahmin family is brought out. *Daivamichchina bharya* is an adaptation of H.G.Well's *Passionate Friends*. *Amita* is a true story. *Hampi kanyalu* is based on an incident which has a background of fear psychosis.

In his plays treatment gains over the story content. He aims at bringing out hidden truths and sets aside trivialities and conventions of mythology. His character argue like Socrates, pass judgement like a magistrate, preach like a school master, and quibble like a rebel crank.

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Venkatachari, Prativadi Bhayankara (1910 —?)

Prativadi Bhayankara Venkatachari, born at Samalkot in East Godavari district in 1910, is a politician, journalist and writer.

Prativadi Bhayankara Venkatachari was born on 28 August 1910, in Samalkot, East

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Godavari district, Andhra Pradesh. His father was Jagannadhacharya and mother, Andalamma. He belonged to a scholarly Sri Vaishnava Brahmin family of Tamil origin, who had settled in Samalkot and had taken to agriculture.

He had his early traditional type of education at Kakinada. Later on, he studied up to the Intermediate. On 7 June 1946, he married Uthara, who was a graduate.

The writings of Mahatma Gandhi and the Essays on the Gita by Sri Aurobindo stimulated his thoughts along religious lines. His initiation into politics was mainly due to the influence of Bulusu Sambamurthi and Dr. B. Subrahmanyam.

Venkatachari pleaded for spreading national education as against the popular Western education, which would only make the country degenerate. He wanted India to become strong and self-sufficient to defend herself against any possible foreign invasion. He believed in every country formulating its own foreign policy, taking its national interests into consideration. Venkatachari was an effective public speaker.

His participation in the Salt Satyagraha campaign in 1930 led to his arrest on 1 June 1930 and two years' imprisonment. He was arrested later in connection with the Kakinada Bomb Case and sentenced to fourteen years' imprisonment. During the trial, Venkatachari declared: "I am a Socialist and a Republican with the grim determination to root out the British bureaucracy in India and eliminate imperialism in India." He was deported to the Andamans, where he lived from 11 January 1936 to 27 October 1937.

Venkatachari worked in the 'Revolutionary group' after the execution of Bhagat Singh. He gave ardent support to the Andhra Movement. In 1953, after the death of Potti Sriramulu, he organised strikes and hartals in different parts of Andhra.

He pleaded for a mixed economy in India. He addressed many meetings in Rajahumundry, Kakinada and Guntur to popularise cottage industries.

He has made a substantial contribution in the field of journalism and literature. He was the Editor of the *Yashoda*, an English weekly published from Madras, and of *Janovakyam*, a Telugu monthly. His two books, 'Craik's Paradise' in English, with a Foreward by C. Rajagopalachari, and 'Andaman Jeevitamu' in Telugu, deal with his life in the Andamans.

Through both the press and the platform, Prativadi Bhayankara Venkatachari has contributed to the growth of national consciousness among the people of Andhra, particularly from 1930 to 1954. Since 1956, Venkatachari has been popularising India's Five Year Plans as a Field Publicity Officer of the Government.

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Venkatacharya, Biniganavale (1845 — 1914)

Biniganavale Venkatacharya, born at Bindiganavale in Bangalore district in 1845, was an eminent Kannada writer and translator.

Biniganavale Venkatacharya was born at Bindiganavale in Bangalore district. He

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received his early education at Tumkur and Chitradurga. He joined government service and rose to be District Shristedar and Public Prosecutor. His inborn love of literature led him to Iswarchandra Vidyasagar, and the contact opened for him and through him for the Kannada readers the new and progressive world of Bengali literature.

He soon acquired mastery over the Bengali language and started translating works into Kannada. His first successful translation was Vidyasagar's *Bhranti vilas*, a prose rending of Shakespeare's *The Comedy of Errors*. Thus started his long career as a translator from Bengali into Kannada. Novel after novel from Bankimchandra and others followed. These works as also those of Rameshchandra Dutt, Nanilal Bandopadhyay, Satyendrakumar and Satischandra achieved instant popularity and opened a new chapter in the history of modern Kannada literature.

These translations made the emergence of the Kannada novel possible and determined its form and substance by providing models of well-told stories from history as well as contemporary life. While popularising the realistic mode of narratives and providing a wide and willing readership, the translations gave a new turn to prose fiction and showed that the novel as a literary form could be much more than mere entertainment for an idle hour and that it could serve as a potent instrument of public enlightenment.

Starting with Bankim's *Durgeshanandini* in 1885 Venkatacharya translated during the next two decades all his major novels. The immediate effect of these translations on Kannada prose fiction was that imaginary concoctions of adventures of unreal heroes and heroines were replaced by narratives of real men and women and matters of more immediate interest.

Apart from characters and situations, the basic values of Indian culture which Bankim underlined in all his novels gave the incipient novel a new direction in the choice of themes so as to combine relevance and usefulness. By his translations from Bengali, Venkatacharya did for the southern areas of Karnataka what Galaganath did for the northern areas by his translation from Marathi.

Between them they helped the Kannada novel to establish itself as a literary form with vast potentialities for the furture. Almost all the sixty titles to his credit are translations. He built a bridge between Kannada and Bengali.

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Venkatadhvarin (17th Century)

Venkatadhvarin was a famous poet of Sanskrit literature.

Venkatadhvarin was a contemporary of the famous poet Nilakantha Dikshita. His father was Raghunatha Yajva and mother Sitamba. He hailed from Arishanipalai in Tamilnadu and wrote a number of works including *Subhashita kaustubha, Yadavaraghaviya, Lakshmisahasra* and *Vishvagunadarsha*. The last work is his *magnum opus*, a composition belonging to the type called 'champu' (prose-poetry).

In this work two Gandharvas, Vishvavasu and Krushanu, take a bird's eye-view of various

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countries from their aerial car, the former generous in appreciation of their qualities and the latter censorious of their defects. It was intended by the poet to expose the manners and customs of his time. The poet excelled in the display of verbal ingenuity and poetic imagery in most of his works.

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Venkata Kavi, Chemakura (17th Century)

Chemakura Venkata Kavi was the celebrated court-poet of Raghunatha Nayaka of Tanjore.

Chemakura Venkata Kavi full name Chemakura Venkataraju, was the celebrated court-poet of Raghunatha Nayaka of Tanjore. It seems he served the king in his military expeditions too. In his Vijayavilasam, reckoned as one of the five mahakavyas in Telugu, he desribes himself as the son of Lakshmanamatya and his poetry as an inspiration from the Sun-god. He called himself a Niyogi brahmin, though some people hold that he belonged to a low caste. Be that as it may, Chemakura shot up into instant fame with his *Vijayavilasam*.

Chemakura's other work *Surangadhara charitra* failed to achieve similar success and popularity, though it had the same artistic finish as *Vijayavilasam*. Scholars attribute its relative failure to its derived plot and occasional echoes of words, and phrases from Gaurana's *Navanatha charitra*, a kavya in dwipada metre, in which the story of Sarangadhara was told for the first time. Chemakura followed Gaurana faithfully and placed the scene of action in Malwa Desa, unlike others who shifted the scene to Rajahmundry in Andhra Pradesh.

Gaurana told the story to illustrate the greatness of the Natha Sampradaya. Chemakura seems to be the first to give an independent treatment to the story of Sarangadhara. The story runs as follows: Rajaraja, king of Rajamahendravaram, had a son by name Sarangadhara. The king was in love with a courtesan of great beauty, called Chitrangi, much junior to him in age. She, in turn, fell in live with Sarangadhara. When he rejected her amorous advances, she became vengeful and made up a false story that he tried to molest her.

The king ordered that his son should have both his hands and feet amputated. The great sage Machchindranath, however, took pity on Sarangadhara and healed his wounds. He initiated him into the secrets of his cult and restored his lost limbs as well. Sarangadhara assumed a new name now and called himself Chaurangi.

Chemukara wrote the story in three cantos but for an unknown reason kept it without providing the customary verses of dedication in the beginning and the colophone at the end. Though neglected by the author, it was definitely a success. The fact that a gifted writer like Samukham Venkata Krishnappa Nayaka chose to turn it into a work of prose art, speaks of its undeniable literary merit.

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Venkata Krishnappa Nayaka, Samukham (18th Century)

Samukham Venkata Krishnappa Nayaka was a warrior poet in the court of Vijayaranga Chokkanatha.

Samukham Venkata Krishnappa Nayaka is the author of four works in all: *Jaimini Bharata* (prose), *Sarangadhara charitra* (prose), *Radhika santvana* (poetry), *Ahalya Sankrandanamu* (poetry). His works exhibit all the typical characteristics of his age- unashamed sensuality, an extra-ordinary mastery over the native idiom of Telugu, and an admirable absorption of the colloquial idiom and diction into classical moulds. The two prose works are paraphrases of Pillalamarri Pinavirana's *Jaimini Bharatamu* and Chemakura's *Sarangadhara* respectively, though here and there they strike a note of originality. In *Radhika santvana*, a chatuprabandha of one canto, he describes the passionate love between Krishna and Radha, his paternal aunt. In *Ahalya Sankrandanamu* he deals with the theme of Indra's seduction of Ahalya, wife of Gautama. Though the theme is erotic, he shows remarkable restraint unlike in the case of Radhika santvana where he had the audacity to describe the physical beauty of the heroine with wantonness.

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Venkata Krishna Rao, Bhavaraju (1895 — 1957)

Bhavaraju Venkata Krishna Rao, born at Rajahmundry in 1895, was an eminent Telugu scholar and writer.

Bhavaraju Venkata Krishna Rao was born at Rajahmundry, Andhra pradesh. He lost his father at the age of fifteen. He had his early education at Kaikaluru and Machilipatnam, and did his B.A. from Viskhapatnam. He took a law degree from the Madras Law College and practised at Rajahmundry from 1920 to 1943. From 1943 to 1948, he was Commissioner of the Religious Endowments Department of the Government of Madras and subsequently of the Nizam's government in Hyderabad.

He was the founder-secretary of the Andhra Historical Research Society and edited its journal for very many years. He organised the 900th year celebration of the coronation of the Eastern Chalukya king, Raja Raja Narendra, patron of Nannaya Bhatta, who rendered the first three cantos of the *Mahabharata* into Telugu and is reckoned as the earliest of the Telugu poets. Venkata Krishna Rao edited the *Rajaraja Narendra pattabhisheka sanchika*, a commemorative souvenir brought out on that occasion.

In 1938, while he was still practising at the Bar, he published his much acclaimed historical work in English, *History of the Early Dynasties of Andhradesha, 200-625 AD*. It ably discussed the political and cultural history of several minor dynasties that ruled over Andhradesha from the decline of the Satavahanas to the advent of the Eastern Chalukyas.

As a sequel to this work, he wrote *A History of the Eastern Chalukyas of Vengi*,

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posthumously published in 1957 by the Andhra Pradesh Sahitya Akademi. It is an authentic work on a very significant phase of the history of Andhra. Rao is also the author of a number of well-known historical monographs in Telugu, such as *Rajaraja Narendradu, Prachina Andhra nauka jivanamu, Andhradeshamuvidesha yatrikulu.*

His research articles in English on several aspects of South Indian history in general and of Andhra history in particular, published in reputed journals, show his wide range of scholarship. For Epigraphia Indica, he edited, with detailed introductions, a few Eastern Chalukya inscriptions.

Besides, Venkata Krishna Rao was a good story writer in Telugu. Some of his stories with historical themes were published in Telugu journals like *Bharati* and *Prabuddhandhra.*

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Venkatakrishna Rao, Kotagiri (1892 — ?)

Kotagiri Venkatakrishna Rao, born at Nazrid in Krishna district in 1892, was an eminent freedom fighter, writer and dramatist.

Kotagiri Venkatakrishna Rao was born on 14 March 1892 at Nazrid, Krishna district, as the son of Chinnayya and Subbamma. He belonged to the Padmanayaka Velama caste and owned one of the richest zamindaris in Andhra.

He discontinued his school education in order to be free to concentrate on a study of Telugu literature in which he was deeply interested. He married Suramma in 1913.

He was modern in outlook and revolutionary in his approach to certain social problems. He abolished the 'Ghosha' system in Velama families and encouraged widow-marriages.

The country-wide protest against the Rowlatt Act initiated Venkatakrishna Rao into active politics. He registered his strong protest against the Jallianwala Bagh incident and disapproved of the Montagu-Chelmsford Reforms. In 1920, he worked for the no-vote campaign in Tiruvur taluka, Krishna district, from where empty ballot boxes were retuned.

He was arrested at Srikakulam railway station on 27 Septmeber 1921 and refused to be released on bail. He was arrested because of an alleged contemptuous speech he delivered against the British government at an Andhra Maha Sabha meeting, and was sentenced to one year's simple imprisonment. He was imprisoned once again in 1930 at Bezawada for breaking the Salt Law and leading a batch of fifty-two volunteers to the sea-shore for manufacturing salt.

The year 1933 marked the end of his nationalistic career when he resigned the Presidentship of the Andhra Provincial Congress Committee at Waltair three months after assuming office due to certain personal misunderstandings among the members.

His contribution to the social, cultural and literary fields is noteworthy. He was the Editor of the *Navasakti* (weekly) for one year in 1925. Among his Telugu publications are: 'Abhinava pandaviyam' (1918), 'Padusha Parabhavam' (1919), 'Bebbuli', 'Pranayadarsam', 'Srungara Tilakamu', 'Yavana Nigrahanam', 'Matrudesam' and 'Vedavati'.

He was deeply interested in the stage and founded two dramatic associations in the Krishna district.

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Venkatakrishna Rao was directly influenced in his nationalistic activities by A. Kaleswara Rao and Peta Bapayya Gottipati Brahmayya, Maganti Annapurna Devi and Pattabhi Sitaramayya. He was modern and revolutionary in outlook and had a bold and heroic approach to problems.

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Venkatakrishnayya, M. (1844 — 1933)

M. Venkatakrishnayya, born at Magge in Mysore district in 1844, was an eminent educationist, social worker, journalist, politician and publicist.

M. Venkatakrishnayya was an educationist, social worker, public man, journalist, politician and publicist. He was born on 20 August 1844 at Magge, a village in Mysore district. He belonged to an orthodox Telugu Brahmin family which earned its living from land. After his father's death in 1854, his mother took her four children to Mysore where she maintained the family by working as a kitchen-assistant in certain well-to-do families.

Venkatakrishnayya went to the Raja Free School which had then been started. Fired by an ardent and unquenchable thirst to learn, to teach and better his countrymen, he read, while yet a student, the works of Bacon, Tyndall, Huxley, Herbert Spencer and others; and when he completed the Matriculation examination successfully in 1873, he was counted as one of the few learned young men of Mysore.

In order to be free to take up public work, on the advice of Dewan Rangacharlu, he joined, as a teacher, in the Anglo-Vernacular School started by Sowcar Marimallappa in 1875.He became the Headmaster in 1878 and continued as such till his retirement in 1918. Many, who later became prominent in government service and in public life in the Mysore State, were students of Venkatakrishnayya.

He was a strict disciplinarian, but his profound love and unstinted generosity made him popular with his students. He taught English literature and took occasion, in the course of teaching, to narrate the lives of great national leaders in India; and abroad. He used to inculcate in the students a spirit of dispassionate investigation and the habit of not tolerating injustice. He impressed on their minds that character-building was the one thing needed most in life.

While still a teacher, he was nominated a Member of the Representative Assembly. During Seshadri Iyer's Dewanship, Venkatakrishnayya was one of the leading Members of the Assmebly, who advocated the formation of a Standing Committee to advise the Government on public measures.

At that time, it happened that a large number of posts in Government service were held by persons who were not born Mysoreans. Venkatakrishnayya fought for the interests of the local population. His efforts bore fruit in 1912, when the examinations for recruitment to the Civil Service were limited to those born or domiciled in Mysore or those who had obtained University degrees in the Mysore State.

Venkatakrishnayya's work as a journalist was marked by a spirit of independence, love of justice and zeal in the cause of the public.

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He began his connection with the Kannada journal, the *Hitabodhini*, in 1884, and continued it till 1890 when he started the *Vidyadayini*. In 1890 were started the Kannada weekly *Vrittanata Chintamani* and the English weekly, the *Mysore Herald*.

Both the papers were popular and contained frank criticism of the government and of public measures. In 1908, when V. P. Madhava Rao was Dewan, an Act called the Mysore Newspapers Regulation, restrictive of the liberty of the Press, was promulgated. As a protest against this, Venkatakrishnayya stopped publishing his newspapers as did many other newspaper-owners in Mysore.

In 1909, he again started two weeklies, the *Sadhvi* in Kanada and the *Mysore Patriot* in English. In 1912, he started two dailies—the *Sampadabhyudaya* in Kannada and the *Wealth of Mysore* in English. After the Bangalore disturbances (in 1929), because of some remarks contained in his papers, the Government prohibited him from publishing any newspaper. However, he continued to publish a daily paper called the *Nature Cure* for a few days and stopped it on the advice of his friends.

Venkatakrishnayya was a man of letters. He was well-read in Sanskrit and was a master of fluent and lucid prose in Kannada. His style in Kannada had a great popular appeal. He was the author of some very useful and inspiring books in Kanada of biography and moral instruction. among them may be mentioned 'Todd's Student Manual', 'Adventures of Telemachus', 'Life of Booker T. Washington' and books on hygiene, on earning money and on economic development.

He presided over the Kannada Literary Confernce held at Davanagere in 1922. The first Mysore State Congress held its first session at Mysore in 1928, when Venkatakrishnayya was the Chairman of the Reception Committee.

In 1896, he took charge of the 'Anathalay' (Orphanage) at Mysore. That institution housed and fed needy students. Venkatakrishnayya continued to be its Secretary till his death and devoted all his energies for building that institution and for placing it on a sound foundation. The 'Anathalaya' continues to be a well-known philanthropic institution in Mysore.

With Rangacharlu, he was responsible for starting the first Girls' High School in Mysore in 1880. He also started the Panchama Education League in 1910 for helping the education of the Harijans. In 1919, he started the Sharda Vilas High School in Mysore. He was also associated with the Mysore Literary Union. He was a leader of social reform.

Among other public bodies in which he served mention may be made of the Mysore City Municipal Council, of which he was a member for half-century since its inception, the Mysore Improvement Trust and the Economic Conference. He was also a member of the Senate of the Mysore University.

He continued to be active in the working of public institutions till his death on 8 November 1933.

His family life was an unhappy one, saddened by bereavements. But, he bore all his misfortunes with great fortitude. In qualities of heart as manifested in his purity of life, his simplicity, his gentle forbearance, his noble self-denial, his lofty patriotism, his abounding love and sympathy and his strenuous pursuit of high aims, he remained absolutely unrivalled to the end of his life.

His life was an open book. He had no private life. From early in the morning till late at night, the whole day was given to people and to crowds of them, who came to seek his advice or to take his help or to listen to what he might say to anybody on anything. There was no movement and no institution in Mysore that did not ask for his help, and no request ever went in vain.

Grief came to him, and grievous disillusionment from persons trusted as friends. And he locked up his personal sorrows in his

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breast and never let others know of them. His house was a free boarding house to all who were in need of food, and they never had to explain or justify their dependence on him. He was in popular phraseology a *Dayasagara* or an ocean of kindness; and a 'Bhishmacharya' or the epic ideal of unfinching loyalty of principle and purity in life and conduct. He was a blessing to his community.

These qualities and seventy years of continuous, unwearied service to the public earned for him the affection and respect of his contemporaries and he was called the Grand Old Man of Mysore. The grateful public of Mysore erected in 1969 a statue in Mysore to perpetuate his memory.

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Venkata Narasayya, Yetukuri (1911— 1949)

Yetukuri Venkata Narasayya, born at Palnadu in 1895, was an eminent Telugu poet and writer.

Yetukuri Venkata Narasayya came of an agriculturist family from Palnadu area, the legendary land of warriors and warrior women. He was fascinated by the scenic beauty and ageless life of Palanadu on the one hand, and fired by nationalistic zeal on the other. He championed the cause of peasants and tried to catch the rhythms of the folk-life of Palanadu in his kavyas.

Broadly, his poetry can be divided into three categories: first, his poems like *Kshetra Lakshmi* and *Raitu Harikatha* which champion the cause of the peasants; second, poems like *Premalokam, Triveni, Neetimanjari,* etc. which deal with social reforms; third, poems which are inspired by patriotism, nationalism and socio-political awakening. *Veera Bharatamu,* his *magnum opus,* belongs to the third category. His other works include: *Siddhashramamu, Aluguraju, Naykuralu, Maguva manchala, Gathavali, Rudrama Devi* and Balachandrudu (prose).

In most of his kavyas, the heroic sentiment is the dominant spirit. In *Kshetra Lakshmi,* the poet portrays the daily routine of the peasant and shows his problems. The setting and rising of the sun, the homeward return of cattle in the evening, the scaring away of birds from the crops by women folk standing on scaffolds in the middle of cornfields with slings in their hands, and such other scenes are described by the poet in this work.

In *Premalokam* he depicts the nobility and loftiness of exalted love. Verbal felicity and narrative technique are well-exhibited in *Siddhashramamu.* while *Triveni* unfolds the scientific knowledge of the poet. *Neetimanjari* is a collection of morals on the lines of *Tirukkural.*

In *Veera Bharatamu* the poet dwells on the communal harmony preached by Brahma Naidu, the statecraft of Nayakuralu, the matchless valour of Balachandrudu, and the selfless romance and exalted love of Manchala. Unlike other poets Yetukuri portrays Nayakuralu not as a villainous woman greedy of power, but as a great warrior and an able leader of people.

The poem filled the people with

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nationalistic fervour in their fight against the British. In another poem *Rudrama Devi*, the poet sang of the great Kakatiya empress and warrior queen who ruled her kingdom gloriously for over forty years. She was another source of inspiration to the people.

Venkata Narasayya's style is a mixture of tradition and modernity. Traditional values and modern views are blended in his works. He never weighs down his poetry with obscure flights of imagination or figure of speech like hyperbole, etc. He was a poet who actually tilled the land, mixed with common people and shared their moments of joys and sorrows in life. He added many new words to Telugu lexicon by using in his works native idioms, colloquial expressions, and other phrases used by the people of Palanadu region.

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Venkatanarasimham, Cherukuwada (1887 — 1964)

Cherukuwada Venkatanarasimham, born at Ghantasala in Krishna district in 1887, was an eminent freedom fighter, politician and social activist.

Cherukuwada Venkatanarasimham was born on 1 March 1887, at Ghantasala (Krishna district). His parents were Sitaramayya, a landlord, and Lakshminarasamma. The family was of Niyogi Brahmin caste, and belonged to the middle-class. In 1909, Venkatnarasimham married Adilakshmamma and had two sons and four daughters by her.

Venkatanarasamiham matriculated in 1906 from the Hindu High School, Mauslipatam, but later discontinued his studies during the Bengal Partition Movement. He studied Telugu and Sanskrit classics with great devotion. In every nationalist movement in Andhradesa, Venkatanarasimham was intimately associated with M. Krishna Rao, Kopalle Hanumanta Rao and Dr. Pattabhi, whom he called his *gurutraya* (three masters). He was influenced by the Brahmo Samaj and, by and large, by the writings and speeches of Mahatma Gandhi.

Starting his nationalist career from the Bengal Partition Movement, as a member of the Indian National Congress, Venkatnarasimham plunged into the freedom struggle at the call of Mahatma Gandhi. A gifted speaker and a sincere and enthusiastic worker, Venkatanarasimham was a beloved leader of the Andhras. His oratory, subtle humour and pungent sarcasm were utilised by the Congress in public meetings.

In the Home Rule League agitation, Venkatanarasimham courted imprisonment for the first time. He was imprisoned for one year for the second time in the Salt Satyagraha Movement, when he prepared salt at Masulipatam with Dr. Pattabhi, M.Krishna Rao and G. Brahmayya. In 1942, during the Quit India Movement, Venkatanarasimham was arrested for the third time and served in prison for one year. All in all, he served four years in prison during his nationalist career.

Though not ostensibly a great leader, Venkatanarasimaham's work was really great. His progressive work and revolutionary and thrilling speeches deeply impressed the masses. He toured on foot every village in Andhradesa, propagating the need for independence and the importance of the Congress. People liked him for his inspiring speeches and humorous manner.

Venkatanarasimham was less interested in

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leadership than in training bands of disciples and sending them to work in the villages, e.g., G. Brahmayya, and Varanasi Venkatachalam, popularly known as the Jawaharlal of Masulipatam. Venkatanarasimham, commenting about his affinity with his *gurutraya*, wrote in the *Krishna Patrika* thus: "Dr. Pattabhi is an engine; I am a load van; and Krishna Rao is a brake van" (26 September 1931). This inimitable sarcasm is characteristic of Venkatanarasimham.

Venkatanarasimham was among the founders of the National College, Masulipatam, and worked as a Lecture in it for several years. During the nationalist movement, it is literally true that there was neither a village not visited by him nor a public meeting without him presence.

As for his journalistic career, Venkatanarasimham was sub-editor of the *Desabhimani*, a monthly from Guntur; and subsequently of the *Krishna Patrika*, a Telugu weekly from Masulipatam. Venkatanarasimham's inspiring speeches in public awakened a nationalist spirit among the masses and inculcated in the the Gandhian message, criticising the British rule. For his power and skill as a public speaker, the Andhras honoured him with the titles 'Andhra Demosthenes' and 'Upanayasa Kesari'.

In connection with the Harijan movement, Venkatanarasimham toured the country along with Utukuru Narasimham, advocating abolition of untouchability and uplift of the Harijans. He vehemently critcised the zamindari system in his public speeches. Working for the progress of adult education, he founded and conducted several adult education centres in Andhradesa, e.g., at Kavutaram (Krishan district), he started adult educational classes and conducted them for about four years from 1917.

Some of the essays and books written by Venkatanarasimham are—'Tanula Maha Sabha', 'Hakkuviduadaladastaveju', 'Akhilandhra', 'Raja-kiyapanchangalu', 'Mallu Brahmacharula Mahasabha' and 'Sasana Sabhalu'. All these are political satires.

A member of the Indian National Congress, Venkatanarasimham resigned his membership during his last days. As an Insurance Agent, he toured the entire Andhradesa for the progress of the Insurance Companies, e.g., Andhra Insurance Company, Hindusthan Ideal Insurance Company and Oriental Insurance Company. For his active work in propagating insurance among the people, the Andhras called him Andhra Bhimadindima.

Venkatanarsimham was an active social reformer, especially after 1940. As an organiser to the A.P Harijan Sevak Sangh under the Secretaryship of V. Narasimha Rao, he toured all over South India denouncing caste and untouchability and advocating widow-marriage and women's education. Venkatanarasimham adopted a Harijan boy and brought him up along with his won children. He was modern in his religious views.

Early in his career, as a member of the Brahmo Samaj, Venkatanarasimham worked for social and religious reforms. He set the model for the change of the hair style of his students at Kavutaram (Krishna district). After embracing Gandhism, he resigned form the Brahmo Samaj. He had great belief in the Ramayana and the Mahabharata and often cited passages from the latter in his political speeches in the nationalist movement.

Venkatanarasimham vehemently opposed Western education and frequently used to say publicly that he had sinned by studying English in the High School. His interest in National education was so keen that he propagated its use to the people, worked in the National College, and founded the Basic School in 1913 at Kavutram, which was visited by Gandhiji in 1916. He was its Headmaster for a decade (1913-23).

Venkatanarasimham felt that India should be independent from the British government.

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During the 'Quit India' movement, he spoke from many platforms in Andhradesa. His conduct of the nationalist movement was revolutionary, and he was one of the leaders in Andhradesa who worked with devotion for complete independence.

As for regionalism, he worked for the formation of a separate Andhra State from the erstwhile composite Madras State. He encouraged the Andhras by his speeches to agitate for a separate Andhra Province.

Venkatanarasimham was totally against British rulers and in his political speeches attached them vehemently. His work 'Sasanasabhalu' is a satire on the English form of Government. In economic issues, he criticised scathingly in his speeches measures relating to taxation, land revenue and draining away of the wealth of India by the British rulers.

His revolutionary speeches enthused the masses to join the nationalist movement. He evinced keen invest in cottage industries and encouraged his students at the Basic School (Kavutaram) and Andhra Jatiya Kalasal (i.e., National College, Masulipatam) to start cottage industries. He always wore Khadi and introduced a Charkha ín his home for spinning yarn. His mode of life was heroic.

Since the partition of Bengal, seldom was there a facet of the national movement in which Venkatanarasimham did not participate, till India became independent. A sincere, hard and devoted worker, he sacrificed his all for the attainment of complete independence of India. Nothing could daunt the courage of this hero whose imposing personality and thrilling voice and oratory, pregnant with humour, wit and sarcasm, could carry the masses with him.

No considerations of personal inconvenience could keep him away from the public meetings in Andhradesa, wherein his presence was a of prime importance, either to deliver a political speech or to translate into Telugu the speeches of the national leaders in English or Hindi. He humourously depicts his role in the national movement in Andhradesa in his article in the Krishna Patrika, wherein he calls Dr. Pattabhi the engine, himself the load-van and Krishan Rao the brake-van.

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Venkatappayya, Konda (1866 — 1949)

Desabhakta Konda Venkatappayya, born at Guntur in 1866, was an eminent freedom fighter, politician and social reformer.

Few are privileged to enjoy the esteem and affection of their contemporaries. Their character is revealed in their daily life. Though unpretentious, they are undaunted. They lead a life of service and sacrifice with no fanfare. Though less distinguished, they are more trusted. Desabhakta Konda Venkatappayya belonged to such rare band of public men.

He was born at Guntur on February 22, 1866, in a traditional middle-class family. He had his early education in Urdu and English schools in his native town. Being intelligent and industrious, he successfully bagged, scholarship and prizes. He was fascinated by Christianity for sometime, but soon changed his mind on the persuasion of elders.

He was interested in dramas and he played

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roles of female characters creditably. He was a pet of the famous principal Metcalf in the Government Arts College of Rajahmundry. While studying for graduation in the Madras Christian College, he took up cudgels against Rev. Lloyd, a lecturer, for making fun of Hindu faith in idolatry and organised a successful strike by students. He used to help poor students with the amount he earned by giving private tuitions.

After completing law course, he joined the Bar at Machillipatnam in 1894. At a time when the legal profession suffered in its moral dignity and condescended to the level of a vocation, he infused a tone of honesty into the profession and raised it to the pinnacle of purity. Then entire Guntur district was part of the then Krishna district, which included the present West Godavari district as well. Simultaneously, he took active part in social work and public life. He organised district conferences and founded 'Krishna Patrika'—a Telugu weekly—in 1902, in collaboration with ?Dasu Narayanarao, another member of the Bar.

He advocated widow re-marriage, denounced *purdah*, desired elimination of sects and sub-sects within the caste, fought corruption in the judiciary and took interest in the problems of the rural folk. He used to visit villages often, enlighten them about their problems and possible solutions. When Diviseema was ravaged by floods in 1898, he rushed there to render succour.

At that time, Machilipatnam was the hub of Andhra affairs. It was what Pune was to Maharashtra, Lahore to the Punjab, Calcutta to Bengal and Patna to Bihar. Raghupathi Venkataratnam Naidu, educationist and social reformer, who later became the Vice-Chancellor of Madras University, attracted the youth like a magnet and moulded their character and career.

Kopalle Hanumantharao—the dreamer, Pattabhi Sitaramaiah—versatile genius and pragmatist and Mutnuri Krishnarao—epitome of culture, constituted the trio. Besides, Chellapilla Venkata Sastry—the eminent poet, Hari Nagabhushanam—the great musician and D.V. Subbarao—renowned actor, flourished there. Venkatappayya occupied the place of primacy in professional and public life of the place in that set–up.

When Guntur district was carved out in 1905, he moved to that place, which was his native town, and became the undisputed leader of the Bar. His monthly income was about Rs. 2,000. He was a contented man. By 1915, he felt that he earned enough to get on comfortably for the rest of his life, gave up legal practice and became a whole-time and whole-hearted public worker. Since then, he had no profession, but only a mission.

Andhra movement gained momentum slowly, but surely under his stewardship. He was Chairman of the Reception Committee for the first session of Andhra Mahasabha held at Bapatla in 1913 with B.N. Sarma, who later became a member of the Viceroy's Executive Council, in the Chair. In that connection, he published a book on 'Andhra Movement' in English and Telugu to educate the public. Ten thousand copies of the book were sold like hot-cakes.

Demand for a separate Andhra Province crystallised at the fifth session of Andhra Mahasabha held at Nellore in 1917 with Venkatappaiah in the Chair. In 1918, he joined the deputation which waited on Edwin Montague, Secretary of State for India, to press for the formation of Andhra Province. Along with Dr. Pattabhi Sitaramayya, he pleaded for a separate Andhra Provincial Congress Committee and succeeded with the blessings of Lokamanya Tilak at the Calcutta Session of the Congress in 1918.

He welcomed the Home Rule Movement of Annie Besant and she was his guest when she visited Guntur. He was a member of the sub-committee, which drafted a memorandum to be presented to Montague on behalf of the Home

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Rule League. When she was interned at Ootacamund along with Arundale and Wadia, he lodged his protest.

Later, he signed the letter along with S. Subrahmanya Iyer, retired Judge of the Madras High Court, and sent it to Woodraw Wilson, President of the USA, urging freedom for India on the eve of the Peace Conference at Paris, after the termination of the First World War. Thus, he was in the vanguard of every movement to further the cause of Indian freedom.

As a member of the Madras Legislative Council under Minto-Morley Reforms, he evinced keen interest in public problems and voiced his views with vigour and emotion and made an impact on the rulers and the people alike. Though he hesitated to follow Gandhiji in the initial stages, when once he made up his mind, he never turned back; he resigned his membership of the Legislature and became a trusted Lieutenant of Mahatma in Andhra region.

He was to Andhra what Rajaji was to Tamil Nadu, Gopabandhu Das to Orissa, Gangadhararao Despande to Karnataka, C.R. Das to Bengal, Motilal Nehru to Uttar Pradesh, Vallbhai Patel to Gujarat, Jairamdas Dowlatram to Sind and Kitchlew and Satyapal to Punjab. He occupied a place of primacy in the provincial and national life as President of the Provincial Congress Committee and member of the All-India Congress Working Committee.

When C. R. Das resigned the Presidentship of the Congress, as his stand on Council entry was negatived at the Gaya Session of the Congress, Venkatappayya—a non-controversial figure, though a no-changer—became the inveitable choice. As interim President of the Congress, he conducted himself with dignity and commanded the respect of all. Vithalbhai Patel, Motilal Nehru, C.R. Das, Dr. M.A. Ansari, Madan Mohan Malaviya and others held him in high esteem.

He courted imprisonment during the successive national struggles. He was Chairman of the Reception Committee for the annual session of the Congress held at Kakinada in 1923, with Moulana Mohamud Ali, presiding. He was detained at Delhi while attempting to attend the banned session of the Congress in 1932.

He was 76 when he was detained during the Quit India movement of 1942. He converted Guntur into Kurukshetra with his sacrifice and suffering. He met all his expenses from his pocket and never drew a pie from public or party funds.

He was unpretentious, but undaunted in facing trials and tribulations. He had no axe to grind, no private end to pursue or power to covet. Intrigue, back-bitting and hitting below the belt were foreign to his nature. He was silent and sincere, simple and gentle. Gandhiji regarded him as out-and-out truthful. During his successive tours of Andhra, Gandhiji described himself as a prisoner of Venkatappayya.

Though he was elected to Madras Provincial Legislative Assembly in 1937, he did not covet ministership, but chose to serve the people unobtrusively. There was no generation gap with him. Everyone felt at home in his company. sometimes, temper betrayed him into fury and tears. He was whole-hearted in propagating Hindi and popularising khadi. But, with respect to Harijan uplift, he moved slowly on account of his traditional background.

He was not happy in his domestic life. Sons born to him died in infancy. Of the two surviving daughters, one became a widow in early life and the other was childless and her husband married again. His wife was struck with paralysis in 1929 and was confined to bed till 1936, when she passed away. He faced life as it confronted him, philosophically.

He was a tower of strength of Sarada Niketan, founded by Unnava Lakshminarayana and Lakshmibayamma at Guntur. He donated 150 acres of forest land to that institution to

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perpetuate the memory of his wife. Besides, he bequeathed some land to a temple and for the benefit of students and Rs. 2,000 to Vinayasramam founded by his chela—Swami Sitaram. He was ever anxious to help everyone who sought his help. He passed away peacefully on August 15, 1949 at Guntur, two years after the dawn of freedom at the age of 83.

He had no enemies, personal or political. He was unassuming and frank to a fault modest to the point of self-effacement. He was in constant correspondence with Gandhiji on public problems. Gandhiji took his word as a gospel truth. He was always keen on the proceedings of Andhra Mahasabha being in Telugu.

When Maddi Pattabhi Ramareddy, as Chairman of the reception committee of Andhra Mahasabha at Visakhapatnam in 1941, began to speak in English, he lodged his protest. Maharajkumar Vijay Anand of Vizianagaram, who presided, agreed with him and delivered his presidential address in broken Telugu for sometime as a mark of respect before he switched over to English.

Venkatappayya was a champion of people's rights and not vested interests. He had no fascination for office or filthy lucre. He conformed to Bismark's definition of a great man symbolising generosity in design, humanity in execution and moderation in success. He was indeed the doyen of our public men.

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Venkataram, M.V. (Tamil 1920 —)

M.V. Venkataram, born at Kumbakonam in 1920, is the famed novelist and short-story writer.

M.V. Venkataram born at Kumbakonam where he continues to live, belongs to the Saurashtra community which had migrated from Saurashtra a few centuries ago and is now spread over the southern districts of Tamilnadu, tratitionally engaged in silk weaving occupation. He took his B.A. degree in 1940 but his literary career had already begun while he was yet a student at college. Fortunately for him, he came under the influence of Ku. Pa. Rajagopalan, one of the pioneers of modern Tamil short story and a modern classic, who happened to be residing at Kumbakonam in the thirties and forties. Under Rajagopalan's tutelege, with Venkataram were Karichan kunju (R. Narayanaswai), a short-story writer, and novelist, Swaminatha Atreyan, a short-story writer, and T.Janakiraman, the famed novelist and short-story writer and all of them formed a charmed circle.

Venkatram has published seven novels; *Nidyakanni* (1955), *Uyirin yathirai* (1957), *Iruttu* (1957), *Arumbu* (1965), *Velvithee* (1963), *Oru pen Poradukiral* (1975), and *Kathukal* (1992). His short story collections are: *Malikai vasam* (1964), *Sukam enge* (1966), *Kuyili* (1964), *Varavum selavum* (1964), *Vyasar padaitha penmanikal* (1966) and *Mohini* (1964).

Venkatram is known for his meticulous craftsmanship and unflinching dedication to his vocation, though unfortunately he has never got his due. He would much rather utilise his talents on writing educational books for students and translations of which he did a good lot than bow down to compromise his creative spirit. Some of his themes relate to the mysterious, the others to wordly, the surreal, and the mystical like *Uyirinyathirai, Iruttu* and the latest *Kathukal*, but they are products of his personal

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experiences and he would stand by them whatever be the responses from readers and critics.

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Venkataramaiah, C.K. (1896—1973)

C.K. Venkataramaiah, born in 1896, was an eminent Kannada short-story writer, biographer, critic and dramatist.

C.K. Venkataramaiah was a short-story writer, biographer, critic and dramatist. A graduate from Mysore University, he took his M.A. and LL.B. degrees from Madras University and joined the Mysore Government service as a translator. Subsequently, he rose to the position of Director.

Venkataramaiah wrote stories in the Masti tradition. They centred mostly around domestic life. Most of the stories tended to be sentimental but were readable, and appealed by their stress on goodness and compassion. *His Aalida Mahaswamiyavaru*, a biography of Krishnaraja Wodeyar IV of Mysore, is a classic; the author hero-worships his subject.

The book is, however, well documented, and shows the subject worthy of adulation. He wrote plays, mostly on mythological themes and, in keeping with the spirit of the age, sought to re-create the glory of the past. His works on Kalidasa and Bhasa reveal his scholarship.

Venkataramaiah was a gifted speaker and could hold his audience spell-bound. As a writer, he had a felicitious and clear style. He was Secretary of the Kannada Sahitya Parishat, and presided over the Kannada Literary Conference in1947. He was the recipient of several honours such as 'Rajasevasakta' (1950), 'Padmashri (1962), and the State Sahitya Akademi Award (1971).

His works include; Stories: *Halliya kathegalu, Thurayi*; Biographies: *Abraham Lincoln, Harshavardhana, Aalida Mahaswamiyavaru; Plays: Sundari, Namma samaja, Nachiketa, Mandodari, Brahmavadi*; Criticism: *Kalidasa, Bhasa.*

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Venkatarama Iyer, M. (1865 — 1909)

M. Venkatarama Iyer, born at Kilavanur in Ramanathapuram district in 1865, was a great political leader of Tamilnad.

M. Venkatarama Iyer was born in 1865 as the only son of V. Muthuswami Iyer and he belonged to the Brahmin community. He could be ranked as belonging to the middle-class. He belonged to Kilavanur, now in Ramanathapuram district in Tamilnad.

He was educated in the Government High School, Madurai, and he passed his Matriculation examination in his fourteenth

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year. He did his Arts course in Provincial College, Kumbakonam, and passed his First Arts examination in 1881. Then, he joined the Presidency College, Madras, for his B.A. when Dr. Duncan was the Principal of that College. He was a keen student of English and Philosophy.

Very early in his life, he came under the influenced of Dr. Sir S. Subrahmania Iyer and S. M. Sundaram Iyer, who was the founder of the *South Indian Mail*, also known as the *Madurai Mail*.

He started as a lawyer in 1888 under the apprenticeship of Dr. Sir S. Subrahmania Iyer, one of the ablest lawyers of those times. By nature, he was a social worker and interested in matters of public importance. In Madurai he was a leading citizen. He was the Secretary of the Madurai College. The Hindu Permanent Fund, the Edward Library and any other public and Charitable institutions of the district received considerable assistance from him.

He was a member of the Madurai Municipal Council and of the District Board. For a number of years he was the non-official Vice-President of the Madurai Taluka Board; and a member of the Legislative Council. He was also for sometime government Pleader, Madurai.

He was an organiser and a moving spirit of the Madurai Provincial Conference held in 1901. The expansion of the Provincial Legislative Councils gave him an opportunity to serve the country and he was returned to the Council by a very large majority.

He was a religious-minded man and he endowed Rs. 15,000/- for establishing a Veda Pathasala at Madurai. He was Moderate in his political views and firmly believed in constitutional methods for achieving political ends.

He was a believer in peaceful methods of pressing political claims, and in Indians equipping themselves for local government before aspiring to a share in the national government.

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Venkata Ramamurthy, Gidugu (1863 — 1940)

Gidugu Venkata Ramamurthy, born in 1863, was a teacher, writer and social reformer.

Gidugu Venkata Ramamurthy, antiquarian and champion of the cause of spoken language, was a man of varied interests. A teacher and social reformer, he could count among his friends such celebrities as Gurajada Apparao and Maharaja Vikrama Deva Varma, a patron of letters. He was keenly interested in the study of inscriptions.

His notes on Dirghasi inscription and Vajrahasta III inscription were published in *Epigraphica Indica*. In a book entitled *Antiquities of Mukhalingam*, he advanced the view that Mukhalingam was the capital of the Kalinga ruler, in contradiction of the existing view that the capital was Kalingapatnam. Then his attention was drawn by a tribe called Savaras who lived in the hills near Parlakimidi.

He was greatly interested in their language, and in order to learn it he mixed with them and noted their social customs and manners which he described in detail in a book he wrote later in English.

From 1890 to 1910, he worked as a lecturer in history at the Rajah's Secondary Grade College in Parlakimidi. During this

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period he compiled the *Savara-Telugu* and *Telugu-Savara* dictionaries: *Readers for the Savaras*, and *Savara stories and songs*. The government of Madras conferred on him the title of 'Rao Sahib', and later honoured him with the gold medal of Kaiser-e-Hind.

Ramamurthy took up the cause of 'Vyavaharika bhasha' (spoken language) also. He maintained that spoken Telugu was more suitable for literary use than the old 'Granthika' (scholarly) style, favoured by conservative writers. But this view was attacked. The orthodox school branded him and the supporters of 'vyavaharika bhasha', including P.T,Srinivasa Iyengar, Gurujada Apparao and Yeats (District Educaton Officer), as the 'Dushta chatushtayam' (The evil-minded four). Ramayya panthulu was the chief opponent of the campaign for 'vyavaharika bhasha', but Ramamurthy was tenacious.

However, he clarified that he advocated the use of vyavaharika bhasha only in prose writing, not in poetry. By his unrelenting campaign he finally persuaded the academic circles, especially the teachers, to accept his view.

In 1919, he started a magazine called *Telugu* to popularise vyavaharika bhasha. By 1921, his views began to gain ground. In 1925, the Andhra Sahitya Parishat met at Tanuku, which was attended by such literary savants as Chellapilla Venkata Sastry and Sripada Krishamurthy sastry. Ramamurthy argued fervently tht the spoken Telugu language was compatible with classical scholarship, and the Parishat lent its support to him.

But Ramamurthy's efforts were not limited to the cause of the spoken Telugu. He was the author of many literary works, such as *Balakavi sharanyamu, Vyasamanjari, Pandita Bhishakkula bhasha bheshajamu*, and *Gadya chintamani*.

Ramamurthy was loved and admired widely. His admirers referred to him, rather jocularly, as Pidugu (Thunder), rhyming with his surname Gidugu.

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Venkataramana, Mullapudi (1932 —)

Mullapudi Venkataramana, born in 1932, is an eminent Telugu writer of humour.

Mullapudi Venkataramana is a writer of humour. Born poor and deprived of college eduction, he made his mark as a sub-editor. As a film writer too he struck a new path. Besides Telugu, he is proficient in English, Tamil and Hindi. His stories have been published in four volumes; *Radhagopalam kathalu, Janaka express, Bhagna vinalu bhashpakanalu*, and *Iddarammayilu muggurabbayilu*.

His mini novels are *Budugu* and *Runanandalahari*. He wrote two link stories, 'Rajakiya Bhetala Pancha Vimshatika' and 'Vikramarkudimarku Simnasanam Kathalu'. Of these two, the former satirises politics and politicians, while. 'Budugu' is an enchanting story of a mischievous boy of five years and 'Runanandalahari' is an engaging narration of the art of borrowing.

The Triumvirate of the humorous writing in Telugu prior to Venkataramana are Bhamidipati, Mokkapati and Munimanikyam. Their respective trends of humour - dialogue,

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narrative are situation - are harmoniously blended in him. He enriched Telugu language by coining new words and phrases and adding new meanings to the existing ones.

His prose style is a model to young writers. His works depict the middle-class society and its people, gently laughing at their false values and petty pleasures. Venkataramana's humour tickles the mind and trickles a tear of sympathy.

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Nilkam A. Perumal, *Contemporary South Indians*, Madras, 1934.
K. M. Balasubramania, *South Indian Celebrities*, Madras, 1939.

Venkataramana Acharya, Padigaru (1915 —)

Padigaru Venkataramana Acharya, born at Udupi in South Canara in 1915, is one of the leading personality in Kannada journalism.

Padigaru Venkataramana Acharya, popularly known as pavem Acharya in Kannada jouralism, was born at Udupi in South Canara. It is more as a columnist that he has contributed to the growth of creative journalism in Karnataka. He is a multi-lingusit and knowns Tulu, Kannada, Hindi, Bengali, Marathi and Sanskrit.

Acharya developed a keen interest in literature from an early age, and started contributing stories and poems to *Jayakarnataka, Prabuddha karnataka, Rashtrabandhu* and other Kannada dailies, weeklies and monthlies.

His contributions to journals include hundreds of write-ups on personalities and politics, life and literature. The weekly columms that appeared in *Karmaveera* from 1950 onwards under the pen-name 'Langoolacharya' acted almost as the conscience-keeper of Karnataka. The following are some of Acharya's important publications; *Rashiyada rajya Kranthi* (TheRussian revolution); *Swatantra Bharata* (Independent India); *Nava Neerada* (The new cloud), a collection of poems; *Bayya Mallige* (a collection of poems in Tulu); Prahara, Lokada donku and Vipareeta (all scathing criticisms of the ways of the world). He has also two volumes for children.

He recieved the Bombay Karnataka award for *Navaneerada* and the Karnataka Sahitya Akademi award in 1981 for his services to Kannada literature and jouralism. He also recieved the coverted P.R.Ramiah award for journalism from the Karnataka Journalists Association in 1977.

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Venkataramana Sastry, Duvvuri (1898 — 1976)

Duvvuri Venkataramana Sastry, born at Masakapalli in East Godavari district in 1898, was an eminent Telugu prose writer.

Duvvuri Venkataramana Sastry was born at Masakapalli village in East Godavari district. He studied Sanskrit in the traditional way, and could reproduce by memory *Shabdamanjari, Amaram, Raghuvamsham,* etc. Later, he started learning grammar.

At the instance of Vedula Suryanarayana Sastry, his teacher of grammar, he joined Vijayanagaram college and studied for four years the Vidwan Shiromani courses. He joined Maharaja College, Vijayanagaram, as Telugu pandit. He was then just 20 year old.

A few years later he moved to Andhra Gurvana Vidyalayam at Kovuru, West Godvari distirict, as head of the Department of Telugu. In 1923, along with Varadacharyulu Sastry he decided to work at Chitti Guduru near Vijayawada, where a college was just stared. In 1941, he was appointed lecturer in Telugu Andhra University, Waltair.

Sastry wrote a prose text, *Kalabhashini*, later entitled *Madhuralalasa*. He also wrote a detailed review of *Bala vyakaranam* of Chinnaya Suri, under the title *Ramaneeyam*, which brought him wide acclaim as a noted grammarian.

An essay runing into some fifty pages was also written with the title 'Harikarikavali'. Again in 1960, he wrote an essay of thirty pages under the title 'Suri Lalitokti Chaturi'. He also wrote his autobiography which is of considera ble significance.

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Venkataramanayya, Ayyanki (1890 — ?)

Ayyanki Venkataramanayya, born at Konakuduru in East Godavari district in 1890, was an eminent politician, journalist and educationist.

Ayyanki Venkataramanayya was born on 7 August 1890 at Konakuduru (East Godavari district). His parents were Venkataratnam and Mangamma. He was an average middle-class family of Vaidiki Brahmin Caste and its early members were village *Karanams* of Ayyanki (Krishna district). Venkataratnam was employed in the Department of Public Works. Venkataramanayya married twice, in 1906 and 1919, and had three sons by the first wife Seshamma who passed away in 1919; his second wife Mahalakshmi died in 1925, childless.

Venkataramanayya studied only up to the ninth standard, though he was versed in Vedic and Puranic lore. In 1907, when the Swadeshi movement was in full swing in Andhradesa as a sequel to the partition of Bengal and the speeches of B. C. Pal, Venkataramanayya met the trio—K. Sitarama Rao, A. Narayana Rao and B. Narayana Rao—the chief propagandists of the movement of their lecture march at Penugonda (West Godavari district), and on their advice, mastered several works, on Indian politics, economics, etc.

He was closely associated with Andhraratna D. Gopalakrishnayya, M. Krishna Rao, Dr. B. Pattabhi Sitaramayya and A. Kaleswara Rao in the Nationalist and Library

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movement, e.g.., in the 'Goshti', 'Ramadandu', 'Andhra Sodarasamiti' and 'Sadhana' movement of Gopalkrishnayya. Venkataramanayya served as a volunteer and scout commissioner in Andhrasdesa and had contact with several library associations of the world, e.g., the British Library Association and the American Library Association. He was greatly influenced by the lectures of Ingersoll, the life of Tolstoy, the writings of Mazzini and Savarkar's 'Indian War of Independence.'

Venkatarmanayya was connected with the Home Rule Movement from 1918, convened the Home Rule Conference in the districts of Krishna and Guntur under the Presidency of Dr. Annie Besant, and enhanced the circulation of the *New India* edited by her.

Venkataramanayya was a member of the Indian National Congress, and a habitual khadi-wearer since 1922. He attended the Congress sessions at Calcutta, Lahore, Belgium, Kakinada and Madras; and served as a member of the Andhra Provincial Congress Committee and its executive for four years (1920-23). He collected contraband salt as a participant of the Masulipatam run by Dr. Pattabhi, and sold it at Gandhi Park, Vijayawada. Venkataramnayya served for ten years as an executive member of the Association of Constructive Workers of Andhradesa.

As a journalist, Venkataramanayya founded the *Andhra Bharati*, a literary Telugu monthly, which he edited for three years (1910-12). He also edited the *Granthalaya Sarvasvamu*, a library journal, for ten years (1914-24); the *Indian Library Journal Korada*, a Telugu whip, for a year (1934). In propagating the movements—Library, Naturopathy, Adult Education, Theosophy, Co-operation, and Andhra Separation, Venkataramanayya delivered several lectures in Andhradesa.

Venkataramanayya, in 1911, started the Ram Mohan Library at Vijayawada and served as its Secretary for fifteen years. After studying the Library movement at Baroda, he devised a scheme of classification on the model of the central library at Baroda, for the Ram Mohan Library and introduced a section for children, which functioned well for five years. In 1914, Venkataramanayya founded the Andhradesa Library Association and was its Secretary for twenty-five years (1914-39) and continues to be its Vice-President. As early as 1921, he organised training centres for librarians at village level. For three years, Venkataramanayya was the Secretary of the South Indian Library Association.

Venkataramanayya published the *Indian Naturopath*, a medical journal (in Telugu), and the *Andhra Sahakaramu* (in Telugu). In 1921 and 1928, he published weekly scout columns in the *Andhra Patrika* (Madras) and English dailies of Madras.

Venkataramanayya was a member of the Sarvodya Party and Andhra Provincial Congress Association. He accompanied Gopalakrishnayya to the Ramadandu Political Conferences at Alampur (East Godavari district) and Madugula (1923). He was the Secretary of the Reception Committee of the second Andhra Mahasabha (1914) at Bezawada; a member of the Goodwill Mission for Andhra Province (1915); the Secretary of the Special Andhra mahasabha at Bezawada (1917); the Captain of volunteers of the Andhra Provincial Volunteers Committee (1923-28) and of the Indian National Congress (1923) at Kakinada; and Assistant Secretary of the Andhra Sahakara Sammelanamu (for two years).

Venkataramanayya organised the Gandhi Co-operative Urban Bank at Vijayawada (in 1928) and the Srirama Cooperative Building Society and was First President of both these organisations. He was a Municipal Councillor for ten years.

Venkataramanayya was the recipient of the title of '*Grandhalayodharaka*' at the sixteenth session of the Andhra Library Conference (1934) at Kakinada and the degree of 'Granthalayasastravisarada' at the Convocation

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of the Andhra Bharati Tirtha Research University at Visagapatam (1935), presided over by the Vice-Chancellor, Sahitya Samrat Sri Vikramadeva Varma, the Maharaja of Jeypore.

Venkataramanayya organised a volunteer corps to serve the Kolleru Lake area (Kaikalur taluka, Krishna district), submerged due to floods, collected Rs. 50,000/- worth of rice and clothes and distributed them among the villagers. He rendered similar service during the Krishna floods (1916-17).

Venkataramanayya was the Provincial Scout Commissioner of the Indian Boy Scouts Association for four years (1918-21) under Dr. Besant. He conducted twenty Scout Masters' Training Camps in Andhradesa; and the First All India Scout Rally (1920) at Mahanandi. He was Vice-Captain of the Volunteer Corps of the Indian National Congress (1923), Kakinada; and organised the First All India Volunteer Conference there.

He was the Secretary of the Volunteers Sub-Committee of the A.P. Provincial Congress Committee (1923-24); Captain of the Volunteer Corps of the Special Andhra Mahasabha (1923); and Secretary of Annadana Samajam of Bezawada for five years. He attended the International Social Service Conference at Madras (1952) as a delegate.

An Ayurvedic physician, Venkataramanayya delivered a stimulating address as the Chairman of the Reception Committee of the First Andhra Rastra Ayurveda Congress at Bezawada (1945), comparing Naturopathy with Ayurveda, the fruits of his research in discovering the similarities in both the systems of treatment.

Venkataramanayya favours reforming the society on the ancient pattern. He believes that religion is essential for preserving the equilibrium of society and that modernism itself should be based on orthodoxy. He believes in the equality of woman with man with his ideal, *Ardhanarisvara*, i.e., Siva.

In his view, education on the Gurukula model is preferable and Western education should be modified in the context of the eastern requirements. Basic education and nationalism on Dharmic lines, without prejudice to an internationalist outlook on the basis of one world, were to be encouraged, according to him. He feels that regionalism should be consistent with the needs of the country. Venkataramanayya sacrificed much for the movement of Renaissance and formation of the Andhra State.

He believed in non-cooperation with the British, convinced as he was that they drained the country dry for their benefit. He believes that every citizen is a worker in his sphere of activity and there is no room for idleness in the State.

As President of the Kondapalle Toy Makers Co-operative Society for four years, Venkataramanayya strove his utmost for the revival of that cottage industry. He maintained a hand-made paper manufacturing unit of five vats capacity for four years during the wartime when paper was scarce. He maintained the Andhra Granthalaya Printing Press for thirty-two years (1920-52).

Venkataramanayya is most impressive in appearance and sets a worthy example by his mode of life. A self-made man, he served the nation in several capacities after giving up his studies in 1907, during the agitation against the Bengal Partition. He entered the national movement on the arrival of B.C. Pal in Andhradesa. A sincere, earnest and devoted worker, Venkataramanayya is still continuing his nationalistic services to the people.

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Venkata Ramanayya, Bulusu (1907 —)

Bulusu Venkata Ramanayya, born at Vijayanagaram in 1907, was a renowned Telugu scholar, teacher and writer

Bulusu Venkata Ramanayya renowned scholar, teacher and writer, was born in a small village near Vijayanagaram. He had his early education at his native village and joined Maharajah College of Sanskrit where hs studied poetics, prosody and Grammar.

He was a teacher for thirty-five years at Kellet High School (1934-56) and Hindu Theosophical High School (1956-58) at Madras. He contributed articles to various journals such as *Bharati, Kinnera and Andhra Saraswata Parishat Patrika.* He wrote revies of hundreds of books relating to literature, philosophy, history and culture, which were published under his pen-names 'Aayasya' and 'Aangeerasa'.

He enriched Telugu literature with his commentaries on old classics such as *Hara Vilasam, Panduranga mahatmyam, Vijaya vilasam, Sarangadhara charitra, Kalahasti mahatmyam*, etc. His commentaries on *Bala vyakaranam* of Chinnaya Suri, *Proudha vyakaranam* of Bahujanapalli Sitaramacharyulu, and *Narasa Bhupaliyam* of Bhattumurti are widely read.

'Kalyani' his first story was published in October 1925 in *Bharat*, when he was eighteen. More than fifty short-stories of his have since been published.

Andhra alankara vagmaya charitra (History of poetics in Telugu) and *Andhra kavi saptasati* (a brief account of seven hundred poets in Telugu) are his chief contributions to the history of Telugu literature.

Besides translating *Ahbhishekam* of Bhasa, he narrated the stories of some Sanskrit plays in Telugu in his *Samskrita nataka kathavali. Chitturi durgamu, Indira devi* and *Bhagya rekha* are among his novels. His special column' Dharma patham' was well enjoyed by the readers of *Andhra Patrika* weekly for 16 years.

He was the recipient of the Andhra Pradesh Sahitya Akademi award twice in 1964 and 1977 for his works *Gajapathi, Rajula sahitya poshana* and *Vavilla vari Vangmaya seva.*

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Venkata Ramanayya, Nelaturi (1893 — 1977)

Nelaturi Venkata Ramanayya, born in 1893, was a renowned Telugu essayist and historian.

Nelaturi Venkata Ramanayya essayist and historian of Andhra, came of a poor but learned brahmin family. He passed B.A.(Hon.) in History from Madras University in 1919. Later, he worked as Telugu Pandit at Bangalore and Madras, lectured at Christian College, Madras, and took his Ph.D. from Madras University on

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his thesis 'The Origin of South Indian Temples'(unpublished).

In 1928, he met Mallampalle. Somashekhara Sharma, which led to a lasting and fruitful friendship. Their collaboration and labour of love gave the Andhras an authentic history of their own. A scholar in Telugu, Sanskrit, Kannada and Persian, he enriched not only Andhra history but also Telugu literature by his innumerable publications.

The Andhra Pradesh Sahitya Akademi awarded a cash prize for his *Vangmaya vyasamanjari*. His *magnum opus* is *Further Sources of Vijayanagara Empire* (in collaboration with Neelakantha Sastry). Other important works include *Third Dynasty of Vijayanagara, Early Muslim Expansion, Trilochana Pallava* and *Karikala Chola, History of Eastern Vengi Chalukyas* (1951).

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Venkataramani, K.S. (1892 — 1952)

K.S. Venkataramani, born in Tanjore district in 1892, was a well-known novelist, translator and politician.

K.S. Venkataramani was born in Tanjore district. An M.A. with a law degree, he practised as a lawyer for some years, and then became a full-time writer and edited some magazines. He was offered a job with The Times Literary Supplement, but declined as his mother did not aprove of the idea of his going across the seas. He had a difficult time during his last days and died of tuberculosis.

Venkataramani was a well-known novelist, writing in the 20s and 30s. His earliest work, *Paper Boats: Sketches of Indian Village Life* (1921), is at the level of simple description and lacks depth. His subsequent works, *Murugan the Tiller* (1927), *A day with Sambhu* and *Kandan the Patriot* (1932) are better. Though there are a few well written passages in his novels, they do not show a firm grip of the novel form. His other works are *The Next Rung: A Constructive Study of Modern Civilisation* (1928) and *Jatadharan and other stories* (1937).

Pre-eminently a Gandhian in his ideology, Venkataramani emphasised in his novels a life of simplicity, vastly preferring the rural to the urban. He attempted to popularise the attactions of rural life through the novel at a time when the exodus from the village to the cities had already started. His first novel *Murugan the Tiller*, written in English in 1927, was translated into Tamil the next year by Krishnakumari. The novel was a projection of the author's own personality and his way of life. It has a very thin plot and the characters are simple rural folk.

The action of the novel, such as it is, is laid in the country-side on the banks of the Cauvery, the area Venkataramani knew best. There is a curious flavour of socialism in the novel, though of the gentle Gandhian variety.

Soon, Venkataramani realised that Tamil must be the chosen medium of expression if he were to reach out to the audience he had in mind. So his next novel *Desabhaktan Kandan* was written in Tamil. In comparision with *Murugan the Tiller*, this was a more ambitious and sophisticated attempt. Kandan, the principal character who dominates the novel, has studied abroad, and there is a distinct shift in emphasis from the village to the city. The story begins in an atmosphere of love and politics and ends in

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metaphysics. The author brings out the conflict between the love of a good man for a good woman and the clarion call of nationalism. There is more of story element in this novel than in the first on. Still, the 'message' dominates the story, art taking a distinct back seat.

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Venkataranga Reddy, Konda (1890 — 1970)

Konda Venkataranga Reddy, born at Pedda Mangalavaram in Hyderabad district in 1890, was an eminent freedom fighter and politician.

Konda Venkataranga Reddy was born in 1890 in the village of Pedda Mangalavaram, Chevalla taluka, Hyderabad district, in the old Nizam's dominions. He belonged to the Gudati branch of the Reddys who are an influential land owning community in Andhra. His family held the office of village Patel and professed the Saivite from the Tummala family of Appareddyapalle village. They had seven sons and four daughters.

Ranga Reddy had his early education in Telugu, his mother-tongue, and Urdu, the official language, in a *pial* school started by his father in his village. At the age of sixteen, he went to Hyderabad for further studies, passed the middle school examination with credit, then joined a Law Institute, passed the qualifying examination and started practice in 1909 as a Third Grade Advocate.

In the following year, he passed the Second and the First Grade examination and became well-known for his proficiency in all branches of law—Revenue, Criminal and Civil. He practiced in the District Court up to 1920, then in the Sessions Court till 1930, and finally in the High Court till 1940, when he retired from his profession and devoted himself wholly to public work.

As a lawyer, he was generally engaged by the tenants and the poor in their litigation against the jagirdars and the wealthy and this brought him considerable popularity. He was also the author of a number of books on law.

From 1916 onwards, he spent a good deal of his time on public work. Social and economic reforms and education were the main fields of his interest, as under the autocratic rule of the Nizam with restriction of fundamental freedoms there was no scope for political activity.

He fought for securing the right of inheritance for women, for inter-caste marriages, widow-marriage, the abolition of untouchability, and the elimination of the jagirdari system of land tenure. When he was elected to the State Legislative Assembly in 1936, he introduced as many as twenty-one Bills on such matters as these and succeeded in getting some of them passed into law.

His interest in education, especially of the Telugu-speaking section of the population, was unbounded. All schools in those days had Urdu as the medium of instruction. Through his sole effort in several cases and with the cooperation of other Andhra leaders in other cases, he started a number of educational institutions for both boys and girls in which provisions was made for the teaching of Telugu, and they are all in a highly flourishing condition today. Alongside with this, he started a number of hostels for both boys and girls.

Ranga Reddy had been from the beginning an ardent nationalist. From 1919, he attended the annual sessions of the Indian National

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Congress as a delegate. But, the really important problem for him and his colleagues in Telengana was how to create political consciousness among the masses. As this could not be done directly, he, along with his friends, started a library movement to educate the people.

He visited all the districts and founded numerous libraries. He organised Library Conferences, in spite of obstacles placed in his way by the State authorities, and this contributed substantially to the awakening of the people.

Even more important than this was the establishment of the Andhra Mahasabha in 1930 in which he collaborated with Andhra leaders, such as Madapati Hanumantha Rao. He presided over two of its annual conferences, in 1936 and 1943.

When this organisation was captured by the Communists in 1944, he took a leading part in starting the Nationalist Andhra Mahasabha in which he enlisted a lakh of primary members. The activities of the Mahasabha from 1930 onwards were of great significance in bringing about the all-round progress of the Andhras in the State.

Till 1946 the Maharashtra, the Karnataka and the Andhra leaders in the State were working in separate groups. In 1946, they all combined and started the State Congress. Ranga Reddy took a leading part in this and he was elected President of the Telegana branch.

In this capacity, he was greatly instrumental in inaugurating the Satyagraha movement for which he had to suffer imprisonment in 1947. He also played a similar part in the movement for the boycott of courts and in the freedom struggle in general.

When Hyderabad acceded to the Indian Union as a result of the Police Action in September 1948, he became one of the twenty-five members nominated from the State to the Lok Sabha. In 1952, he was elected to the State Legislative Assembly and in recognition of his services, he was included in the Council of Ministers and given charge of Excise, Customs and Forests.

At the time of the reorganistation of States on a linguistic basis in 1955-56, he became a staunch advocate of a separate Telegana State. But, as a result of persuasion by Pandit Nehru and other leaders, he agreed to the formation of one Andhra Pradesh on the condition that Telegana was provided with special safeguards and a regional committee was constituted statutorily for the purpose. This was the great service he rendered to the people of Telengana.

In 1957, he was re-elected to the State Assembly and he became Minister for Home and Prohibition. Later on, he was appointed Deputy Chief Minister and had charge of Revenue. He was instrumental in bringing about uniformity between the systems of Land Revenue and Telegana and in lightening Land-tax in the latter region.

He lost the election in 1962 and retired from active political life interest in education and social work remained unabated. He was known for his shyness, firmness, simplicity and piety.

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Venkata Rao, Kala (1900 — 1959)

Kala Venkata Rao, born at Makkamala in West Godavari district in 1900, was one of the great national and political figures of South India.

Kala Venkata Rao, one of the great national and political figures of South India, was born on 7 July 1900 at Makkamala village of West Godavari district. His father Brahmayya and his mother Venkamamba belonged to a middle-class Brahmin family of cultivators. He was brought up by his aunt. His wife's name was Rajeshwari. His daughter Indira is an M.L.A. in Andhra Pradesh.

He studied up to the Senor B.A. class and gave up his studies to join the non-cooperation movement launched by Gandhiji. In 1923, he obtained the degree of 'Samaj Vidya Visharada' (Bachelor of Social Sciences) from the Gujarat Vidyapeeth, Ahmedabad. He was closely associated with Pattabhi Sitaramayya and Prakasam Pantulu, the pioneers of national education and land reforms in South India.

Since 1921, he has been an active participant in the struggle for freedom and social reforms under the Congress banner. He was one of the founders of the Gautami Satyagraha Ashram at Sitanagaram, which was established for social reforms in Andhra. He preached equality of all religions and worked for the eradication of untouchability through the Ashram.

He helped Pattabhi Sitaramayya in founding many basic schools in Godavari districts and also established several Khadi Centres in Andhra region. He occupied many responsible honorary posts from the beginning to the end of his public career. From 1923 to 1946, he was the Secretary of three local Congress Committees.

In 1946, he was Member of the Indian Constituent Assembly and a member of the All India Congress Committee and its General Secretary from 1949. He was elected a Member of Parliament in 1950.

His political career was full of suffering and sacrifices up to 1945. He was imprisoned eight times, for long or short periods, for joining the non-cooperation movement, the anti-Simon Commission demonstrations, the Salt Satyagraha, the agitation against the Communal Award, and the Quit India Movement, and was lastly detained under the Preventive Detention Act from 1942 to 1945, when he was released

He was a Member of the Madras Legislative Assembly form 1937 to 1949. Prakasam Pantulu had previously prepared an eighteen-volume Report for the abolition of zamindari in Madras but due to Prakasam's quarrel with Gandhiji, Kala as a Revenue Minister of the Madras, Government (1947-49), successfully piloted the Bill in the Assembly, the first of its kind to receive the Governor-General's ascent.

He was closely associated with Prakasam and raised several proposals in the Assembly for the formation of the Separate linguistic State of Andhra. Andhra was formed on 1 October 1953 and Kala was taken in as Minister for Planning (1955). Three years later, on 1 November 1956, Vishal Andhra or Andhra Pradesh was formed by amalgamating the Telugu-speaking areas of the erstwhile Hyderabad State. Kala was taken in as Finance Minister in 1956 and continued to be a Minister until his death on 28 March 1959. He served the three Ministries of Ramkrishna Rao, Sanjiva Reddy and Sanjeevayya respectively.

He had a most impressive personality. He was industrious, clear-minded and capable. He preached equality of all religions. He was radical in matters of national education and social reforms. He encouraged co-operatives. He had made a deep study of co-operative farming methods adopted by China and systems of land holding in other parts of the world, with a view to accelerating the progress of land

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reforms in the State. His mode of life was ostentatious rather than simple.

He will always be regarded as one of the pioneers in the sphere of land reforms in South India. His progressive views served as an incentive for awakening national consciousness among the masses. His booklet on 'Gandhiji and Imperialism' inspired people for national sacrifices. His endeavours towards the formation of a linguistic State of Andhra are not to be censured as they were in conformity with the general trend of linguistic regionalism prevalent in India at that time.

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Venkata Rao, Kavi Kondala (1892 — 1966)

Kavi Kondala Venkata Rao, born at Srirangapatnam in 1892, was a renowned Telugu writer and poet.

Kavi Kondala Venkata Rao was born at Srirangapatnam and studied at Madras University, and set up legal practice at Rajahmundry. A nature poet, he touched on the several aspects and moods of nature and rural life.

From shell to Shivaratri placards, from cowherds to maid servants, from a boatman to a barber boy, from a dissolute husband to a virtuous wife from reapers to road coolies, all classes of common people and common things appealed to his sensitive imagination and released a chain of new thoughts, unheard of in earlier literature, which were expressed in simple and effective style, not cramped by rigid conventions.

His thoughts and turns of expression had a remarkable originality, independence, and daring. Especailly, he portrayed the lives of village labourers realistically and sympathetically. He published *Nelabaludu, Prakriti chandanamu, Matrudesa samkirtana, Janapadamulu, Vilasini vaitenayamu and Vividha kushmavali.*

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Venkata Rao, Nidadavolu (1903 — 1983)

Nidadavolu Venkata Rao, born at Vijayanagaram in 1903, was a keen Telugu literary researcher.

Nidadavolu Venkata Rao a keen literary researcher, was born at Vijayanagaram. He studied at Vishkapatanam up to the collegiate level, worked for some time as a clerk in the

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then Imperial Bank of India, took his M.A. degree in Telugu from Madras University in 1941, and worked as a lecturer for sometime at the Pithapur Raja's College, Kakinada.

The Pithapur Raja put him on the compilation of the *Surya Rayandhra Nighantuvu* (a Telugu dictionary)at Kakinada. Later, he joined the Department of Telugu at Madras University and eventually retired as Head of Department. On retirement, he worked as Professor for a period of four years at Osmania University.

Nadadavolu was closely associated with Vavilla Publishers who rendered invaluable service to Telugu literature. He assisted them in revising ancient epics and writing scholarly prefaces to them. He was also a member of the Madras Oriental Manuscripts Library and the Tanjavur Saraswathi Mahal Library.

He established himself as a renowed research scholar with the Publication of such books as *Veerashaiva Ashtavarana Pramashta-kabharanamu* and *Tripurantako-daharanamu*, with criticism and commentary. The latter won a prize from the Telugu Literary Association of Madras. The Andhra Pradesh Sahitya Akademi awarded him a prize for his book *Vijayanagara samsthanamu - sahitya poshanamu.*

His other works, *Telugu kavula charitra,* (The history of Telugu poets) *Andhra Vachana vangamayamu* (The Telugu prose literature), *Dakshina deshiyandhra vangmayamu*, (The southern school of Telugu literature) and *Karnatakandhramula paraspara prabhavamu* (The mutual impact of Karnataka and Andhra literature) are also highly acclaimed.

While Nidadavolu's other works belong to one plane, his book entitled *Udaharana vangmaya charitra* occupies a highly significant place. This critical work got him the title 'Parishodhana Parameshwara' (The emperor of research). His works *Minchupalle, Telugu polupu, Andhra nalanda shatakam, Sree Ramalingeswara shatakam* are specimens of his poetic genius. He wrote hundreds of essays both in English and in Telugu, and broadcast several talks over All Inida Radio. The Andhra University duly honoured him with the title 'Kalaprapurna' in 1973.

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Venkataratam, Telekecharla (1896 — 1962)

Telekecharla Venkataratam, born in 1896, was a teacher, writer and social worker.

Telekecharla Venkataratam came of an orthodox brahmin family, and was a teacher, writer an social worker of great renown. He was Head of the Department of Oriental Language at Andhra Christian College, Guntur. He was influenced by Gidugu Ramamurthy Panthulu and supported the movement for the spoken dialect (Vyavaharika bhasha) and vehemently opposed 'Granthika' Telugu which is heavily Sanskritised.

As a promoter of Navya Sahitya Parishat he took active part in all modern literary movements. He was the founder editor of *Prathibha*, official journal of Navya Sahitya Parishat, which inspired a host of promising poets and writers. He gave impetus to new literary forms by making *Pratibha* a forum for all shades of opinion.

The preachings of Raja Ramamohun Roy on social reform attracted Venkataratnam.

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Under that magic influence he joined Brahmo Samaj. Popularly known as TVR Mastaru, he was a champion of spoken Telugu, 'T' stands for tenacity of purpose. 'V' for vision. and 'R' for Renaissance and Reformation, and he combined in his personality all these traits.

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Venkataratnam Naidu, Raghupati (Sir) (1862 — 1939)

Raghupati Venkataratnam Naidu, born at Machilipatnam in 1862, was an eminent scholar, politician and social reformer.

Raghupati Venkataratnam Naidu was born in 1862 at Machilipatnam, the headquarter of the Krishna district in Andhra Pradesh. Military blood ran in his veins as his father Appaiah Naidu, his grandfather and several others among his ancestors served in the Indian army as Subedars. He was Telaga by caste. His parents were ardent Vaishnavites. His mother had a catholic outlook and was good to all, irrespective of their caste and creed, and this exercised a great influence on him. His wife passed away when he was only twenty-seven, leaving a daughter behind her. He remained a widower for the rest of his life, believing as he did in the principle of monogamy.

He had his early education to the end of the Matriculation course in Banda (U.P.) and Hyderabad, where his father's regiment was stationed. This enabled him to acquire proficiency in Urdu, Arabic and Persian. This also accounts for his interest in Sufism and his fervent faith in monotheism. He graduated from the Madras Christian College (1885), where he came under the influence of Dr. William Miller, the eminent missionary educationist. He took his M. A. degree in English Literature from the Madras University by submitting a thesis on Milton's 'Paradise Regained' (1891). He took his L.T. degree in 1897.

While at Madras, his faith in the Brahmo teaching of Rammohun Roy to which he had been attracted since boyhood was strengthened by hearing the inspiring lectures of Pandit Sivanath Sastri, who also initiated him formally into the Brahmo Dharma. This resulted in his close association with journals like the *People's Friend*, the *Brahmaprakacika* and the *Fellow-worker*, the last two being the organs of the Southern India Brahmo *Samaj*. During these and the following years, he made an extensive study of theistic literature.

Venkataratnam Naidu deliberately chose teaching as his vocation in life. He found, as he said, work and worship in it. He served in High Schools at Rajahmandry, Ellore and Machilipatnam and in the Noble College, Machilipatnam (1894-98). He was the Principal of the Mahboob College, Secunderabad (1899-1904) and of the Pithapur Raja's College, Kakinada (1905-19). It was while serving in these Colleges—and especially in the last one—that he left his deepest impress on students.

He was never content merely with teaching in the classroom. He met his students outside the college and by example and precept he succeeded in shaping their conduct and character and making them lead a really puritanical sort of life.

He was the first elected Vice-Chancellor (1926-28) of the University of Madras and in that capacity was responsible for creating several new departments of research and teaching.

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He was as eminent in the field of social and religious reforms as in education. He carried on a crusade against the dedication of girls to temples and the institution of *Nautch* parties. Equally vehement was his propaganda in condemnation of untouchability, caste barriers, the low status accorded to women in society and the habit of drinking. He brought up some Harijans as his own children. He secured admission to girls in the Pithapur Raja's College, without fees. He was responsible for persuading the Raja of Pithapur to establish an orphanage and a Brahmo Mandir in Kakinada. Through his sermons and speeches at public meetings and conferences he spread the message of monotheism, social purity and the brotherhood of man among large numbers of people.

In the field of public affairs, he served on several municipal councils, the District Board of Godavari and the Taluka Board. He became a Member and the Deputy President of the Madras Legislative Council under the Government of India Act, 1919. He was for sometime the Chairman of the Inter-University Board. The Government recognised his contribution to public work by awarding the Kaiser-I-Hind Gold Medal to him and conferring a Knighthood on him. The Andhra and the Madras Universities conferred on him the honorary degrees of D.Litt. and LL.D.

Venkataratnam Naidu was appropriately called a 'Maharshi' by his admirers. To students and teachers he was a 'Kulapathi'. He was a great orator, erudite and learned. The purity of his life was reflected in the spotless white dress in which he was clad and in his simple vegetarian food.

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Venkata Ratna Sarma Kokkonda (1842 — 1915)

Venkata Ratna Sarma Kokkonda, born at Thiruvala in Chittoor district in 1842, was an eminent Telugu writer and critic.

Venkata Ratna Sarma Kokkonda popularly known as Venkataratnam, was born at Thiruvala in Chittoor district, and was the first Andhra pandit to get the title, Mahamahopadhyaya. He was an ardent advocate of 'granthika bhasha' and was at home in Tamil and Kannada too. Not only was he a scholar of Sanskrit, but also a poet in that language in his own right. Anantacharyulu Vannappakam used to call him 'Andhra Johnson.'

His activities were multi-faceted, being interested in literature, religion and society. Though he had a modern outlook in literary endeavours, his approach to the social order was orthodox. By birth he was a follower of the adwaita siddhanta of Shankara. He studied the darshanas and bhashyas of the Aryamata thoroughly and produced his *Akshara samkhya shastram* in Telugu.

He occupied a pride of place among the Navyayuga pioneers in Telugu literature, next to Chinnayya Suri. He wrote *Vigraha tantram*, a volume complementary to Chinnayya Suri's *Nitichandrika*, even before Veereshalingam Pantulu attempted it. *Prince of Wales Hindusthana samdarshanam* was another prose work which, along with the former, remained a classical piece in Telugu literature. *Mahashweta*, another work, is said to be the first novel in Telugu.

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He was also the first man to translate Sanskrit dramas into Telugu. He translated *Narakasura Vijaya vyayogam*, and wrote *Gita mahanatanam* in Sanskrit on the lines of *Gita Govindam* of Jayadeva. His other works in Sanskrit include *Bilvanatha shatakam* and *Tanumadhyarya shatakam*, besides *Akshara Samkhya shastram* already mentioned.

His poetic works in Telugu are: Sri *Bilveswaraya mahakavyam* (Thiruvellam Kshetra mahatmyam), *Kokonda mahtamyam, mangalagiri kshetra mahatmyam, Chatikachala kshetra mahatmyam, Annavarakshetra mahamyam and Simachalakshetra mahatmyam.*

He wrote two 'Geyaprabandhas' also, namely *Ajameelopakhayanam* and *Gita Narayanam.*

He worked as Telugu pandit at Presidency College, Madras, for twenty-two years and at Arts College, Rajahmundry, for eight years. He published a journal *Andhra Bhasha Samjivani*, uninterruptedly for twenty years from Madras. This is the first among the periodicals run by the Andhras from Madras.

He was an object of attack by the contemporary men of letters. Vedam Venkata Raya Sastri wrote a book *Sharada kimkini*, subjecting his *Andhra Prasanna Raghavam* to critical examination. Similarly, Mandapaka parateswara Sastri and Pundla Ramakrishnayyya also attacked his works like *Bilweswaraya.*

Veereshalingam Pantulu was his another critic. Who Venkataratnam published *Hasya samjeevani*, Veereshalingam responded by bringing out *Hasya vardhani*, both supplements to their journals. Undeterred, Venkataratnam created new types of verse like. 'Vendi (silver), and 'Bangaram' (gold), thus showing his command of versification.

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Venkataraya Sastry, Vedam (1853 — 1929)

Vedam Venkataraya Sastry, born in 1853, was an eminent scholar, critic, commentator and playwright.

Vedam Venkataraya Sastry playwright, scholar, critic, commentator of classical texts, and lexicographer, was born at Madras. Traditional education at home and exposure to English studies stood him in good stead as a scholar of great depth. He was appointed Sanskrit Pandit at the Madras Christian College in 1886 and retired from there in 1910.

Sastry authored three plays and translated six others, published the critical editions of over a dozen Telugu classics, and translated with elaborate notes several Sanskrit classics. He also translated, with appendices and extensive commentary, *Sahitya darpana* of Vishwanatha Kaviraja. A lexicographer of rare profundity, he was the first editor of the mammoth *Suryaraya Andhra nighantuvu.*

Of the six translated plays from Sanskrit, the first is a translation of Sir Harsha's *Naganandam* (1891). He introduced, what was once a controversial theory on dramatic writing, 'patrochita bhasa' i.e. dialect suitable to a character. Other translations include *Abhignana Shakuntalam* (1896), *Malavikagnimitram* (1919), *Uttara Ramacharitram* (1920). *Vikramorvashiyam* and *Ratnavali* (both 1921), *Prataparudriyamu* (1897), an original play based on a sketchy

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historical incident in the life of Pratapa Rudra II of Orrugallu, was his *magnum opus*.

The play, which evokes a nationalist spirit, has two dominant qualities which have since been questioned—a powerful delineation of both historical and imaginative characters, and a bold use of the spoken dialects of many classes. The other original plays are *Usha natakam* (1901), a mythological play on the *Usha-Anirudha* story and *Bobbili yuddham* (1916), another play based on Telugu history.

His editions of two classical Telugu poems, *Sringaranaishadhamu-sarvankasha vyakhya* (1913) and *Amukta malyada vyakhya* (1920) have been considered models of critical editions of classics. A scholar of eminence and a drmatist of considerable originality. Vedam was greatly admired.

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Venkata Sastry, T.V. (1933 —)

T.V. Venkata Sastry, born in 1933, is one the eminent scholars in Karnataka today.

T.V. Venkata Sastry scholar and researcher, took his M.A. and Ph.D degrees from Mysore University. After serving Osmania University for sometime, Sastry joined Mysore University and is now Professor of Kannada.

Sastry is one the eminent scholars in Karnataka today, and his reputation is based on his work in the fields of Kannada language, grammar, prosody, history of literature, and lexicography. *Mahakavyalakshana* (1969) is a study of the concept of the Mahakavya is Indian prosody and poetic practice; *Kannada chandassu* (1970) and *Kannada chandaswarupa* (1978) are expositions of the bases the nature of metrical patterns in Kannada.

His *Kannada chitrakavya* is a remarkable venture and bears testimony to hs extensive and exact erudition. It is a study of the nature, history and criticism of chitrakavya which is occasionally mentioned and cursorily treated in Sanskrit works of poetics. Sastry makes an exhaustive study of all forms of chitrakavya in Kannada literature.

This work, incidentally, won him both the 'Granthaloka writer of the Year' Gold Medal and the IBH Educational Trust Award. A scholar with a disciplined taste in literature, Sastry has brought out studies in old Kannada literature (*Prachina Kannada sahitya kelvavu notagalu*) and in modern Kannada literature (*Hosagannada sahitya kelavu notagalu)*.

His doctoral thesis, *Kannada Neminatha puranagala thoulanika adhyayana*, spanning more than 500 pages, is a milestone in the study of poetical works in Kannada dealing with the life of Nemijinendra.

Equally remarkable is Sastry's *Srivatsa nighantu* which covers more than 500 pages and 4000 entires - a reference work which explains the 'Sankhyavishishta padugalu' or the numerals either indirectly specified or mentioned without explanation in various works.

Sastry has contrinbuted more than a hundred research papers. He has translated plays of Greek tragedians and has written biographies of Mahamahopadhyaya, R.Sharma Sastry and Rao Bahadur M.Sharma Rao. He is a member of the Editorial Boards of the *Kannada-Kannada Nighantu (*Sponsored by the Kannada Sahitya Parishat*)*, the *Kannada Sahitya Charitre* and the *Epigraphia Karnatika* (both sponsored by Mysore University). Sastry's works are characterised by massive and exact scholarship, happy illustrations and clarity of exposition.

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Venkata Sheshasastri Gadiyaram (1894 — 1981)

Venkata Sheshasastri Gadiyaram, born in 1894, was an eminent Telugu writer and scholar.

Venkata Sheshasastri Gadiyaram in cooperation with Darba Rajasekhara Satavadhani, was widely known for his performance of 'Satavadhanams', i.e. extempore composition and recitation of a hundred short poems on a hundred different topics.

A stupendous feat of memory, indeed. He taught Sanskrit at a High School edited a journal, *Brahmanandini*, was for sometime Vice-President of the Andhra Pradesh Sahitya Akademi, and a nominated member of the State Legislative Council. Sri Venkateswara University conferred on him a doctoral degree (*honoris causa*).

His fame as a poet rests mainly on his work *Sivabharatamu* (1943), an epic on the heroic life of Shivaji, *Tanjavur Raghunatha Rayala katha* (1975), is another epic glorifying the munificence and magnificence of the great Nayaka King. *Govardhana saptasati* is a free rendering of the seven hundred shlokas of *Aryasaptasati*. He wrote in Telugu *Valmiki Ramayana* also. A traditionalist, he wrote in a simple, chaste, and forceful style.

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Venkata Subbaiah, Oruganti (1882 — ?)

Oruganti Venkata Subbaiah, born at Kavali in Nellore district in 1882, was an eminent freedom fighter and social reformer.

Oruganti Venkata Subbaiah was born in 1882 in one of the richest families in Kavali, Nellore district, Andhra Pradesh. His father Lakshminarayanappa and mother Kamakshamma belonged to a traditional Hindu Brahmin family. At the age of thirteen, Venkata Subbaiah married Mahalakshmamma.

Venkata Subbaiah had his early education up to the IV Form at the Nellore High School. He passed the Matriculation examination from the Hindu High School, Madras, in 1897; and the F.A. examination from the Christian College, Madras, he appeared for the B.A. degree examination in 1904 from the Government Arts College, Rajahmundry, and passed. He studied the First Class Pleader's Course in the Madras Law College during 1904-05. He stated practising as a lawyer at Kavali in 1905.

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During his educational career, Venkata Subbaiah studied the writings of John Stuart Mill, Edmund Burke and Emerson and was influenced by them. He is a strong believer in Hinduism, but at the same time he has a modern outlook towards life. He believed that the imparting of Western education yielded beneficial results to Indians by broadening their outlook and inspiring nationalist feeling.

Venkata Subbaiah was attracted by the Home Rule League Movement started by Mrs. Besant in Madras and Bal Gangadhar Tilak in Bombay. He himself started the Home Rule League Movement in Kavali and became the Secretary of the Home Rule League at Nellore. He signed the Satyagraha Pledge in 1919 and gave up his practice. He was also convicted to undergo one year's rigorous imprisonment. He was closely associated with Tanguturi Prakasam Pantulu, Konda Venkatappayya, Bejawada Gopala Reddi and Vennelakanti Raghavayya during the Salt Satyagraha Movement.

Venkata Subbaiah supported the movement for Harijan uplift started by Mahatma Gandhi. He founded a Harijan school at Kavali in 1910 and worked in it for about five years, educating the Harijan boys. He championed the cause of the Harijans in Nellore district.

Venkata Subbaiah actively participated in the Salt Satyagraha Movement. Along with 300 followers, he prepared salt at Gogulapalli and Tummalapenta in Nellore district. He was arrested and imprisoned along with his wife for about six months. During the Individual Satyagraha Movement in 1941 he was again imprisoned for six months.

He was a staunch Congressman. He became a member of the Indian National Congress in the first decade of this century and continued in that organisation until 1947. He became a life member of the Provincial Congress Committee. He also became a member of the A.I.C.C. in 1918. He was the President of the Nellore District Congress Committee in 1921.

After the passing of the Government of India Act, 1935, when elections were held for the Provincial legislatures, he was elected to the Madras Legislative Assembly in 1936 from the Nellore Constituency as a Congress candidate. He was known for his forthright expression of views in the Assembly during Rajagopalachari's Ministry.

Venkata Subbaiah believed that without education, self-governing institutions cannot function successfully in our country. He established the George Coronation School at Nellore in 1911, which later on became the Vivekananda Vidyalaya, which he maintained till 1922.

He started the Andhra Deseeya Vidyalaya in Nellore where handicrafts were taught. He also established the Tilak Jateeya Vidyalayam in Nellore which was inaugurated by Mahatma Gandhi in 1921. Besides other subjects, spinning and weaving were taught in that School. He also worked for the establishment of the Kasturi Devi Vidyalayam at Nellore.

He was also an active social reformer. Besides supporting the movement for Harijan uplift, he advocated the re-marriage of widows. In 1914, he worked for the marriage of a widow at Nellore. Later on, he set an example in his own family in 1934 by encouraging and supporting his son Venkateswara Sarma who wanted to marry a widow. The marriage was celebrated in the house of Kasinadhuni Nageswara Rao Pantulu in Madras.

Venkata Subbaiah belongs to the rank of those freedom fighters, who sacrificed everything for the cause of India's freedom without expecting any reward. He gave up his practice as a lawyer and lost all his property in the nationalist movement. His wife and children, too, endured all the sufferings and co-operated with him in his endeavours to free the motherland from the yoke of the British. He had the vision and the broad-mindedness to understand the need for social reform. His services as a promoter of national education

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were of enduring importance. Indeed, his contributions as a constructive worker were far more valuable than his role in agitational politics.

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Venkata Subramania Iyer, Varakaneri (1881— 1925)

Varakaneri Venkata Subramania Iyer, born at Varakaneri in Tiruchi in 1881, was an eminent Tamil journalist, writer and critc.

Varakaneri Venkata Subramania Iyer popularly known as V.V.S.Iyer, was born at Varakaneri, a hamlet on the banks of the river Cauvery, near Tiruchi. He studied Tamil, Sanskrit, English, French and Latin. He was first in the class and first on the playground; he was a good wrestler, sharpshooter, proficient in all branches of athletics including swimming.

He joined the law course at Lincoln's Inn, London, in 1907. He was the right hand man of Savarkar in organising the Indian Home Rule League and giving training for a violent uprising for India's liberation. When Savarkar was arrested, he secretly left London, and landed in Pondicherry to continue the movement. In his Pondicherry days, Aurobindo, Subramania Bharati and Iyer and a few fellow- nationalists were a close-knit group.

Iyer was a litterateur as well as a political fighter. He translated *Tirukkural* into English. During his internment in Bellary jail in 1921 he wrote in English an appreciation of Kamban's epic, *Kamba Ramayana*; a study in which he makes a comparative study of Kamba with Milton, Virgil, Dante, and Homer. This book was posthumously published in 1950 by the Delhi Tamil Sangam.

In Subramania Bharati's weekly, *India*, published from Pondicherry, Iyer wrote a large number of letters under the heading 'London Katturaigal', as reporter from London while he was there. Iyer translated Rousseau's Social Contract from French into Tamil. Iyer represents the first influences of French in modern Tamil short story-writing. His short-stories have been collected and published under the title *Mangayarkarasiyin kadal*.

He wanted, as was his personal trait, to infuse a sense of courage and heroism in people and towards this end he wrote a number of biographies of freedom fighters and warriors. A biography of Garibaldi, the Italian patriot, was written by him as a serial in *India*, edited by Bharati. He did a biography of Guru Govind singh also. Iyer is recognised as the father of modern short-story in Tamil and his 'Kulathangarain arasamaram' is cited as the first ever short story that exemplified for the Tamils what a short story should be in form.

He is also hailed as the father of literary criticism in Tamil. His claim to this title emerges from his *study of Kamba* Ramayana, his introduction to Bharati's poetry with a critical appraisal, and his stray articles done on different occasions.

Iyer was also a journalist having been editor of *Desabhaktan* before the mantle fell on Thiru Vi. Ka. He founded the Kamba Nilayam to publish seven books of literary criticism by different writers, all of them on Kamban's epic.

V.V.S.Iyer Katturaikal by P.S.Mani, published at Iyer's birth centenary in 1981 is a collection of his articles. The celebration was organised by the Tamil Nadu government. A biography of Iyer has been writtenby Swami

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Suddhanada Bharati. A brief sketch is also found in one of Ve. Swaminatha Sarma's books, *Nan kanda nalwar*. There is also a biography written by R.A.padmanabhan, published by the National Book Trust.

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Venkata Subbaramayya, Gurram (1899 — 1970)

Gurram Venkata Subbaramayya, born at Krishnapatnam in Nellore district in 1899, was an eminent Telugu novelist and poet.

Gurram Venkata Subbaramayya was born at Krishnapatnam, a village in Nellore district. He obtained his B.A.(Hons.) degree in 1919 from the Madras Christian college, and joined V.R.College, Nellore, as Head of the English Department from which position he retired in 1955. Subsequently, for about ten years he worked as Principal, P.B.N.College, Nidubrolu, Guntur district.

Venkata Subbaramayya earned fame as a teacher of Shakespearean drama and Milton's poetry. Besides his specialisation in English, he was well-grounded in Sanskrit and Telugu. His work in Telugu are *Andhra Meghasandesamu* (a Telugu rendering in prose of Kalidasa's famous work of the same name), *Kavitraya kavita vimarshanamu* (a critical study of the poetry of Nannaya, Tikkana and Yerrana, the triad of poets who rendered Vyasa's *Mahabharata* into Telugu Verse), *Andhra Ramana gita* (poem in praise of sage Ramana of Tiruvannamalai), *Vedam Venkataraya Samsmruti* (Biographical memoirs of Telugu critic and dramatist, *Vedam Venkataraya Sastry*).

Venkata Subbaramayya was a talented poet in English and wrote two volumes of poems *Songs, and Sonnets* and *Love's Fulfilment and Other Poems*. But his claim to enduring fame may perhaps rest on his rendering into English, in blank verse, of Tikkana's *Mahabharata*. Of his English translations, the 'Udgyoga and the 'Virata' Parvas are now in print.

Venkata Subbaramayya, ever since he came into contact with sage Ramana of Tiruvannamalai in 1933, had been a staunch disciple and devotee of that great saint.

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Venkataswamy Naidu, K.

——See under Naidu, K. Venkataswamy

Venkatasvami Nattar, N.M. (1884 — 1944)

N.M. Venkatasvami Nattar, born at Nadukkaveri in the district of Thanjavur, was a renowned Tamil orator, research scholar and educator .

N.M. Venkatasvami Nattar renowned orator, research scholar and educator, was born

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at Nadukkaveri in district Thanjavur. He had, his early education from his father Muttusvami Nattar and music training from his uncle, Chokkalinga Nattar. In 1907, he topped the Pandit examination conducted by the Madurai Tamil Sangham and won a gold medal. He served as a Tamil teacher at St. Michael's school. Coimbatore, for about a year and as Professor of Tamil at Bishop Heber College, Tiruchirappalli, for 23 year and later at Annamalai University for seven years, from 1933 until his retirement in 1940.

Venkatasvami Nattar wrote commentaries on such didactic works as Ativirama Pandiyan's *Vetri verkai* (1922), Kapilar's *Inna narpatu* (1931), Putan Chentanar's *Iniyavai narpatu* (1922), Auvaiyar's *Atti chutti* and *Konraiventan*, *Turaikangalam Shivapprakasha Deshikar's Naneri* (1922) and *Nanarpati* (4th ed., 1949); *Akananuru* (Sangam anthology on love themes, 1944-51), *Silappadhikaram* (epic by Ilango Adigal), *Manimekhalai* (Buddhist epic by Chittalai Chattanar, 1946) and *Tiruvilaipada puranam* (extended narrative poem on the exploits of Shiva, by Paranjyoti Munivar, 1927-31, 3 volumes); biographies of Kapilar (*Kapilar*, 1921 and *Kapilar araychchi*, 1939) *Agastya and Nikkirar* (1919), Tamil poets; and research works, *Kallar charittiram* (History of Tamil community, 1928), *Kannaki varalarum Karupumanpum* (Character study of Kannaki heroine of Silappadhikaram, 1925), *Cholar charittiram* (History of Cholas, 1932) and *Velir Varalarrin araaychchi* (Critical study of Velir Varalaru by M. Raghava Ayyangar, 1915). His research papers on literature and religion are collected under *Katturait tirattu* (1940-53) in 2 volumes.

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K. M. Balasubramania, *South Indian Celebrities*, Madras, 1939.

Venkatavadhavni, Diwakarla (1913 —)

Diwakarla Venkatavadhavni, born in 1913, is an eminent Telugu writer and dramatist.

Diwakarla Venkatavadhavni was born in the scholarly family of the late Diwakarla Venkata Kavulu. A product of Telugu University, he was Head of the Department of Telugu at A.V.N. College (1934-1951), Vishakhapatnam. He wrote a scholarly dissertation on Dharamavarapu Krishnamachayulu, the grand old man of Telugu drama, for his M.A. degree. In 1951, he moved to Osmania University as lecturer in the Department of Telugu.

For the next six years he applied himself to intensive research and brought out a thesis, entitled 'The beginnings of Telugu language and literature', which won for him a Ph.D. degree. It was published in two volumes in 1960 with separate captions *Pragnannayayugamu Andhra Vagmayarambha Dasha* and *Nannaya Bharatamu*. He subsequently rose to Professorship.

Venkatavadhani had poetic gift by inheritance. He has to his credit many works like *Rajasandarshnam, Madhuvanam, Kaliparajayam, Pushpabana Vilasamu, Timshati, Sundaradarshanamu Manobodha*, etc.

His *History of Telugu literature* and *Sahitya Sopanamulu* have run into a number of editions. Besides, his literary essays are of great merit. e.g. his *Kavyalahari* and *Vyasamala* are example of judicious literary criticism. Further, his monographs such as *Nannechoduni Bhashaviseshamulu, Kavitrayam, Viswanatha kavi Samsmruti* and *Vemana Yogi* deserve special mention.

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His prose renderings of *Kadambari katha* and *Kiratarjuniyamu* are also worthy of mention. Under the aegis of the Central Sahitya Akademi he wrote a monograph, *Potana*, in English, which has been translated into 14 langauges.

For the State Sahitya Akademi, he edited *Nrisimhapuranam* of Errana and concordances for the works of Nanaya, Tikkana and Nannechoda. He was also on the editorial board of *Andhra Maha Bhagavatam* published by A.P.Sahitya Akademi, and of *Andhra Maha Bharatam* published by Osmania University.

Besides, he translated such Sanskrit works as *Kaumudimahotsavam*, *Naganandam*, and Aswaghosha's poem *Budha charitram*. At present he is engaged in bringing out a commentary on *Yajur Veda*, two volumes of which have already been completed.

Venkatavadhani has several honours to his credit. Andhra University conferred on him the title of 'Kala prapurna' and Bharati Thirtha the title of 'Kavi Bhushana'. He has also been associated in several capacities with the Central Sahitya Akademi and the Jnanpith Award Committee. A towering figure in modern times, his contribution to Telugu literature has been of considerable importance.

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Nilkam A. Perumal, *Contemporary South Indians*, Madras. 1934.

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Venkateshamurti, H.S. (1944 —)

H.S. Venkateshamurti, born in Hodiggere in 1944, was a poet, fiction writer and critic.

H.S. Venkateshamurti, poet, fiction writer and critic, was born at Hodiggere. He belongs to the second generation of 'Navya' (Modern) poet in Kannada. Venkateshamurti is among the most promising poets in the present literary context. He hails from a rural, middle-class background. A bout of technical education was followed by a serious study of Kannada literature. He teaches at one of the Bangalore City College.

He has published six collections of poetry so far. *Parivritta* (1968), his maiden venture, was followed in quick succession by *Bagilu badiva jana* (People who knock at the door 1971) and *Mokhta* (In person,1974), all meeting with moderate success. However, he acquired instant fame with *Sindabadana atmakathe* (Autobiography of sindabad, 1977), his next collection. This reputation was further enhanced by the next two collections: *Kriyaprava* (The period of action.1980) and *Onamaarada giligalu* (The parrots on an empty tree, 1981).

He has exhibited a rare talent for revoking mythological themes and imbuing them with contemporary and universal significance. He has not sacrificed the twin virtues of lyricism and popularity at the altar of formalistic merits. He has a flair for experimenting with old metrical patterns although with many subtle variations. He has a keen awareness of the rythmic nuances and semantic undertones that are essential for a poet. He has commemorated many meaningful moments of life in his short yet lyrical poems.

He has penned a couple of novels and a number of short-stories. But his achievement in the fictional mode is limited in spite of a flowing style and eminent readability.

He has published a few critical essays of

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real merit. He is the author of one of the volumes, *Kirtana Kararu*, in the series *Samanyanigagi Sahitya Charitre* (History of literature for the common man), published by Banglore University.

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Venkateshvara Rao, Katuri (1895 — 1962)

Katuri Venkateshvara Rao, born at Katuru in Krishna district in 1895, was an eminent Telugu writer and poet.

Katuri Venkateshvara Rao was born at Katuru, in Krishna district. While a student at Hindu High School, Machilipatnam, he was inspired by Chellapilla Venkata Sastry to write poetry in collabotation with Lakshmikantam. *Tolakari* (First rain) was their maiden work. Later, Katuri Venkatesvara Rao came under the influence of Gandhiji and took part in the national movement. He served for sometimes as Principal of National Collage and Editor of *Krishna Patrika* at Machilipatnam.

He composed, in collaboration with Pingali Lakshmikantam. a sublime narrative poem, *Soundaranandam*. It deals with the infatuation of Nanda for his lovely wife Sundari and its ultimate culmination into universal love by the awakening brought about by the hero's step-brother Gautama.

The poem holds a high place in modern Telugu literature because of the blending of Gandhian message and Buddha's philosophy. The poem has been rightly acclaimed as an upanishad of compassion.

In another poem, of which Katuri was co-author, *Paulastya hirdayam*, the character of Ravana is presented from a new angle. He is depicted as a devotee who chose the path of hatred to die at the hands of Lord Rama.

Gudigantalu (Temple bells) is another popular poem which expressed the urge of a Harijan to enter the shrine of the Lord of the seven Hills and have a glimpse of his benign smile.

Katuri has to his credit some competent translations from Sanskrit and English. Mention may be made of his translation of the novel *The Black Tulip* by Alexandre Dumas and *Tapovanam*, a translation of some spritiual discourse of Rabindranath Tagore. Well-versed in Sanskrit as well as English, he always advocated a synthesis of the old and the new, of the East and the West.

His preface, written in free verse, to Arudra's poem *Sinivali* serves as an illustration of his receptive spirit which responded to the urges of the modern times while retaining its hold over the legacy of the past.

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Venkateshvara Sastry, Vavilla (1884 — 1956)

Vavilla Venkateshvara Sastry, born at Allur in 1884, was an eminent Telugu writer and poet.

Vavilla Venkateshvara Sastry was born at Allur. He lost his father in childhood and came under the guardianship of a Setti, a friend of his father. He learnt Sanskrit in the traditional way, and then moved to Kurnool for English education. Later, he joined Pachayyappa's Collage, Madras, but soon gave up his studies to join business.

Venkateshwara Sastry was an admirer of Lokamanya Tilak, and nationalistic fervour inspired his writings. His Vavilla Press and the series of publications it released, did a pioneering job in Telugu. He took special interest in providing books with preface, litracy apprecition and index. The books printed by the Vavilla Press become a model for the Telugu printers. Such stalwarts as S. Satyamurthy. Subramanya, Bharti.and Tanguturi Prakasam Pantalu were associated with the Vavilla publications.

Started by his father Ramaswamy Sastry and developed by him,this publishing house made a remarkable contribution to Telugu language and literature for 120 years. Under his direction it published some 900 titles which included books not only in Telugu but also in Sanskrit, Tamil and English.

In 1916, he started a monthly called *Trilinga*.in Telugu, under the editorship of Akkiraju Umakantham. In the biginning the magazine gave importance to religious and literary topics,but gradually moved on to political subjects. He also started *Federated India*,a weekly in English,with K.Vyasa Rao as its editor. With the help of Subramanya Bharati, he also started in Tamil a monthly for childern.

Besides, he wrote essays and poems. Venkateshvara Sastry was an institution by himself. The Andhra University conferred on him the title honoured him with the appellation of 'Shastrapracharabhooshana'.

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Venkayya, Pingali (1878 — 1963)

Pingali Venkayya, born at Bhatla Penumarru in Krishna district in 1878, was an eminent nationalist politician, social worker and scholar.

In every country, the national flag is the symbol of national unity and it embodies national ideals and aspiration. It has the power of influencing by its very sight. During the period of struggle for liberation, it becomes the rallying points for patriots, while the flag of the foreign rulers reminds the people of their subordination and shame.

Though, the credit of having unfurled it for the first time outside the country before a gathering of Social Democrats in Germany has gone to the distinguished Parsi lady Madam Cama, the honour of having perfected it architecturally belonged to Pingali Venkayya. Both of them suffered silently without much of public recognition.

Madam Cama had to remain as an exile in Europe and was permitted to return to India in 1936, when she was physically broken and mentally on the verge of insanity, to pass away

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almost unknown till her Birth Centenary was celebrated some years back by issuing a commemorative stamp. Venkayya too, passed away having experienced poverty and suffering.

He was born on August 2, 1878 at Bhatla Penumarru, Krishna district, Andhra Pradesh, in a poor but respectable family. His father was the *Village Karanam*. The Pingali family, noted for its martial traditions, originally belonged to Maharashtra. Pingali Moropant, father of Rani Lakshmi Bai of Jhansi was the Commander-in-Chief to Chatrapati Sivaji. Pingali Madanna was the Commander-in-Chief to the Muslim ruler of Golkonda.

Having finished his High School education at Machilipatnam, he left for South Africa in 1897 and fought in the Boer War, where he came into contact with Gandhiji and H. S. L. Polak. While returning to India, he visited Arabia, Iran and Afghanistan. After a brief spell of service as Plague Inspector, he went to Ceylon and passed Senior Cambridge Examination. He worked for some time in the Railway Department.

Material prosperity had no attraction for him. His thirst for knowledge was unquenchable. Coming to know that Lala Hansaraj, a colleague of Lajpat Rai, started the Dayananda Anglo-Vedic College, he went there and joined the institution. At that time, Japan won the epic victory over Russia—an European Power—and Dean Inge described it as a turning point in the history of Asia. Hansaraj brought Prof. Gote from Japan to teach Japanese. Venkayya mastered Sanskrit, Urdu and Japanese and came to be known as Japan Venkayya.

He was drawn towards the nationalist movement and attended the twenty-second session of the Congress at Calcutta in 1906, presided over by Dadabhai Naoroji. Rajendra Prasad said that he was only a volunteer at the Calcutta Session, while Venkayya was a respected member of the Subjects Committee.

Thereafter, he regularly attended successive Congress Session years after year and pleaded for the repeal of the Arms Act. He stayed at Rawalpindi, Delhi, Kashi and Allahabad for over five years and established close personal contacts with the leaders of the revolutionary movement.

He desired to see India militarised and gave physical training to the youth. He became friendly with the Raja of Munagala, who was then experimenting with the scientific methods of agriculture. Venkayya succeeded in growing tobacco, sugarcane and long-stapled Combodia cotton on a commercial scale and wrote a standard book on agriculture and became a member of Royal Agricultural Society, London.

He was invited to occupy the Professional chair in Andhra Jateeya Kalasala at Machilipatnam in 1911 and remained there till 1919. Incidentally, he made a special study of Geology and became a recognised authority on diamond mining in India and carried on research.

The Mining Survey Reports published by Government of India frequently referred to his work and views with approval and appreciation. His works on the genesis of diamonds are regarded as original and epoch-making and the "Journal of Scientific Research" complimented him on his achievements. He continued his pioneering work till 1944. Prof. Paul F. Kerr, Department of Geology and Minerology at the Columbia University, eulogised his work.

Besides, he was a good speaker and a powerful writer in English, Telugu, Urdu and Japanese. He was a man of versatile abilities and touched life at many points. His articles on current topics appeared in standard journals like "The Hindu," "Leader," "Tribune" and "Modern Review." He was a faithful *chela* of the nationalist trio—Bal, Pal and Lal (Bal Gangadhar Tilak, Bepin Chandra Pal and Lala Lajpat Rai). He took active part in the Home Rule Movement, inaugurated by Annie Besant.

Bepin Chandra Pal, referring to Venkayya as a speaker and writer, said: "The burning words of Venkayya pour forth like a lava flood.

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His voice is like the peel of clarion and he puts his whole soul into his appeal. His writings are couched in a vigorous style. His sincerity is so great and his earnestness is so serious that often, he is led to use words that almost pulverised the enemy, against whom they were directed."

His "Life of Dr. Sun Yat Sen," published in 1912, attracted the attention of the thinking public throughout the world. "The Times" of London described it as "The first tribute to an Asiatic leader from India." It contained startling prophesies regarding the prospective fight of Dalai Lama into India, followed by the Chinese aggression on India.

Thus, he proved to be the most clear-headed and clear-eyed public man looking ahead with crystal clarity and anticipating coming events with an almost alarming accuracy. In the fitness of things, he dedicated the book to the freedom-loving people of England, who rescued Sun Yat Sen from the cruel jaws of death when he was kidnapped in the streets of London by the agents of the Manchu dynasty, which was then ruling over China.

In 1916, he started the Indian National Flag Mission with branches all over the country, in collaboration with Omar Sobhani and S. R. Bommanji. He wrote a book on 'A National Flag for India,' which was published with a Foreword by B.N. Sarma, a member of Viceroy's Executive Council. The entire expenditure for printing and publishing the same was met by C. P. Ramaswamy Iyer.

When Mahatma Gandhi asked him in 1921 at Vijaywada to give him a design of the National Flag containing a spinning-wheel, he prepared it within three hours to the entire satisfaction of Gandhiji. Gandhiji publicly expressed his admiration to the persistent zeal with which Venkayya prosecuted the cause of our national flag.

Venkayya retired from active politics in 1922, as he had no faith in the non-violent Satyagraha of Mahatma Gandhi. He belonged to the old school of revolutionaries. He enjoyed the privilege of friendship with stalwarts like M. Ramachandrarao, Brajendra Nath Seal, Asutosh Mookerjee, C. Sankaran Nair, P.C. Ray, J.C. Bose. Yadu Nath Sarkar, Rabindranath Tagore, Ali Imam and others.

He was frank to a fault and modest to the point of self-effacement. A few months prior to his passing away, his admirers honoured him with a purse which rendered his last days tolerable, if not comfortable. He passed, away peacefully on July 4, 1963, at the ripe old age of 85.

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Venmani Acchan Nambuthiri (1817 — 1890)

Venmani Acchan Nambuthiri, born in 1817, was a leading Malayalam Poet.

Venmani Acchan Nambuthiri was a leading member of the literary group known as Kodungallur Kalari and father of two other reputed poets, Venmani Mahan Nambuthiripad and Kodungallur Kunnikuttam Tampuran.

Born in a family of scholarly Nambuthiri brahmins the poet was named Paramesvaran. But he is usually referred to as *Venmani Acchan* (Venmani the father) to differentiate him from his Venmani Mahan (Venmani the son).

The princes of Kodungallur were scholars and patrons of literature.Venmani Acchan

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visited the palace frequently and became the leader of the Malayalam poets who used to assemble there.They included many outstanding poets of the day, besides Venmani Acchan and his two sons.They read out their own poems, discussed them and helped one another to improve their writings.

They also wrote poems in an unconventional,simple Malayalam avoiding Sanskrit words as far as possible. Thus they gave shape to a poetic movement which came to be known as'Paccha Malayala Prasthanam'(pure Malayalam school), which become the first models of popular literature.Though short-lived, the movement paved the way for the liberation of Malayalam poetry from its dependence on Sanskrit in terms of form as well as content.and brought it closer to day-to-day life. During its existence,it brought several writers into close contact and provided a forum for free construcive ciriticism.

Venmani Acchan started writing several poetical works to be read in the royal assembly but completed only a few of them. A posthumous collection of his works was published with an introductory note by Chelanat Achuta Menon in 1894.The volume contains a price in the form of the petition named 'Oru haji' a shorter one, 'Rameshvara yatra'depicts a pilgrimage to Rameshwaram.

There is yet another piece entitled 'Parayan Ganapati', a number of slokas grouped as 'Shringara shlokangal'and another set of devotional stanzas called 'Atiyara shlokangal'. All these pieces are appreciated for their simplicity, clarity and sweetness of diction.

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Vennelakanti Raghavayya

——See under Raghavayya, Vennelakanti

Venneti Satyanarayana

——See under Satyanarayana Venneti

Venugopala Rao, Kommuri (1936 —)

Kommuri Venugopala Rao, born in Krishna district in 1936, is an eminent Telugu novelist.

Kommuri Venugopala Rao hails from Krishna district in Andhra Pradesh. He is an accomplished novelist skilled in the portrayal of the anomalies of middle-class life, which he grasped with sympathy as well as aesthetic detachment. He started writing novels early in life and his first novel was *Penkutillu.* A medical practitioner by profession and a writer by choice, his novel have appeared in serials in popular weeklies and monthies.

Menarikamu, i.e. marriage between close cousins from mother's or father's side, is the subject of his novel *Okeraktam oke manushulu*, describing its evil effects on succeeding generations. As a doctor, he had varied experiences with patients and depicted them in his novels like *House Surgeon* and *Premanakastramu.*

His novels exude the joy of life, emanating from a positive and affirmative attitude. He considers love the central principle of life, and in evoking its tender moments he is superb. His writings are full of naturalistic images drawn with effortless ease. He has also an unerring eye for the anomalies and contradictions of contemporary life.

Among his novels *Atmajyoti, Gorintaku, Jalilenijabili, Nivedita, Chinnika*, and *Premakanti* deserve particluar mention.

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Verma, Badrinath (Acharya) (1889 — 1972)

Acharya Badrinath Verma, born at Abgil in the district of Gaya in 1889, was an eminent freedom fighter and social activist.

Acharya Badrinath Verma was born at Abgil village in the district of Gaya on 10 November 1889. His father was Kalicharan Lal, who was a Government servant in the Chowkidari Department at Ranchi. His mother came of a respectable Kayastha family. In 1903, he was married to the daughter of Gadadhar Prasad, manager of a tea-estate at Ranchi.

Having received his early education from a village Moulvi, he was admitted to a Vernacular Middle School at Ranchi. In 1906, he passed the Matriculation examination in the first division from the Ranchi Zilla School and his F.A. examination in 1908 from St. Columbus College, Hazaribagh.

In 1910, he passed his B.A. (Hons.) examination from the Presidency College, Calcutta. He also passed his M.A. examination in English from the Calcutta University. He was very closely associated with Rajendra Prasad and Braj Kishore Prasad. The Gita and the Ramanyana had always been a constant source of inspiration to him throughout his life.

In 1914, he was appointed as a Lecturer in English in the B.N. College, Patna. During 1915-20, he was President of the Bihari Students' Conference. In 1921, he joined the non-cooperation movement and devoted himself to the cause of national education and organisation of the Congress. He joined the Bihar Vidyapith and became its Vice-Principal. In 1930, he became its Register.

In April 1930, he joined the Civil Disobedience Movement. During 1930-31, he was the President of the Patna District Congress Committee. He was closely associated with the Bihar Seva Samity for a long time. During 1930-42, he was Assistant Editor of the *Searchlight* and did his best to propagate the ideal and programme of the Indian National Congress. He was also the Secretary of the Bihar Journalists' Association. Once he presided over the Bihar Hindu Sahitya Sammelan. In 1942, he participated in the 'Quit India' movement and was sentenced to two and a half years' imprisonment. In 1946, he became the Education Minister of Bihar. He was a great supporter of basic education.

He had been opposed to caste restrictions and untochability. He remained all through a great advocate of female education. He denounced ritualism and orthodox religious practices. He stood for religious toleration. He was one of the greatest protagonists of national education. Later on, he became a great advocate of basic education and did his test to popularise it in his capacity of Education Minister of Bihar for about a decade. He had no faith in violent nationalism.

He advocated the revival of India's old Panchayat system. He stood for the development of village industries in India along with heavy industries, so that the problem of unemployment could be solved. He never subscribed to narrow regionalism. Dressed in Indian style, he lived a simple and quiet life. He had always been unostentatious and avoided publicity.

During 1921-42, he made his valuable

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contribution to the national movement in Bihar. He participated in the Non-Cooperation, Civil Disobedience and Quit India movements. He also devoted himself to the cause of national education. The principal region of his nationalist activities had been the districts of Patna and Gaya. He died in March 1972.

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Verma, Balraj (1923 —)

Balraj Verma, born at Posi in Hoshiarpur district in 1923, was an eminent Urdu writer and poet.

Balraj Verma was born at Posi in the Hoshiarpur district of Punjab. After doing his graduation from Punjab University, he had a brief stint at Bombay's film world before joining service under the Central government in 1945. He retired as an Under Secretary in 1981. Soon thereafter he joined and served the Central Sangeet Natak Akademi for two years as Assistant Secretary and editor of *Sangeet Natak*, the prestigeous English quarterly of the Akademi. At present he is writing the history of Urdu literature after Independence as Senior Fellow of the Indian Coucil of Historical Research.

The two collections of his short-stories, viz, *Illusion* (1981) and *Kaboos* (1983) won literary awards of the U.P. Urdu Academy. *Kaboos* won the Delhi Urdu Academy award also. Some of the stories in these volumes were originally written in the forties. He was deeply influenced by the Progressive Writers' Movement, but after it became rather rigid and despotic in its attitudes, he moved out of the net and has since adopted the path of moderation in Premchand's tradition of realism, romance and idealism. His stories may appear to be lacking in academic virtuosity, modernistic techniques and styles, but are not wanting in loftiness of imagination and thought-content. His way of unfolding his tales and putting forth his themes in a simple, unpretentious and direct style seems to bear the influence of Saratchandra Chatterjee. His stories are penetrating studies of human relationship and the innate goodness of human-being.

Balraj Verma is a man of varied interests and passions, one of which is the quarterly *Tanazur*, a literary journal which he has been editing since 1977.

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Verma, Bipin Bihari (1892 — 1974)

Bipin Bihari Verma, born at Diwanji Ka Sikar in the district of Champarn in 1892, was an eminent freedom fighter and politician of Bihar.

Bipin Bihari Verma was born on 26 February 1892 in the village of Diwanji Ka Sikar in the district of Champarn. His father was 'Adya Prasad, who came of a respectable Kayastha family, having the social status of the landed aristocracy. His wife also comes of a respectable zamindar family.

Having received his early education in his

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village, he was admitted to the Bettiah Raj School. Subsequently, he also studied at the Hare School, Calcutta, and at the High English School, Muzaffarpur. In 1910, he was sent to England for higher education. He passed his Matriculation examination from the University of Edinburgh and joined the Dublin's Inn of Court in 1913.

In 1915, he qualified as a Barrister. Harbansh Sahay, a teacher of the Bettiah Raj High School, instilled patriotic feelings in him at an early age. While studying at the Hare School, he met Rajendra Prasad and was very much influenced by his activities in connection with the Bihari Students' Conference. During the First World War, he worked as a male nurse at Netely Military Hospital.

In 1914, he visited Germany and a few other countries of Europe. In 1914, he met Gandhiji in London and came under his influence and joined a contingent of volunteers raised in London by him for working with the Red Cross Society.

On his return from England, he began his practice as a Barrister at the Patna High Court in 1916. In 1917, he suspended his practice for sometime and worked with Gandhiji as a volunteer in the Champaran Satyagraha movement and later on joined the non-cooperation movement. He became the President of the Champaran District Congress Committee.

In 1924, he became a member of the Bihar Provincial Congress Committee and subsequently he was elected a member of the A.I.C.C. and also General Secretary of the Provincial Congress. He was also elected Chairman of the Champarna District Board. He likewise took an active interest in the work of the Hindustan Sevadal.

He actively participated in the Salt Satyagraha Movement and, as a result, was sentenced to one year's imprisonment. In 1935, he became the Manager of the Bettiah Raj Estate and held this position till August 1942. In 1952, he was elected to the Lok Sabha and in 1962 became a Member of the Rajya Sabha.

His views on social reforms were modern. He was opposed to caste restrictions and prejudices. He was in favour of widow-marriage and female education. Being an enlightened Hindu, he was against rituals and idolatry. At first he was an ardent advocate of Western education, but latter on his views changed.

Hence, he advocated the cause of national education during the Gandhian era of Indian politics. He remained wedded to the creed of non-violent non-cooperation. He always stood for complete independence for India. He remainded all through a staunch nationalist.

He stood for a healthy relationship between the landlords and the tenants and was opposed to the abolition of the zamindari system. He advocated the cause of cottage industries, but he thought that modern industries should also have a proper place in the Indian economy. He never subscribed to narrow regionalism.

During 1921-42, he made his valuable contributions to the national movement in Bihar. The district of Champaran was the principal region of his nationalistic activities.

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Verma, Ganga Prasad (1863 — 1914)

Ganga Prasad Varma, born at Pilani in district Hardoi in 1863, was an eminent freedom fighter and journalist.

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Ganga Prasad Varma was born on 13 August 1863 in Pilani village in district Hardoi (U.P.). His mother was Purkhin Devi. His father, Narain Das, was the Head Manager under some big Talukdar in district Sitapur (U.P.).

He belonged to a Hindu Khatri family. His ancestors held high positions at the Court of the Nawabs of Oudh. His great-grandfather was the Head Treasurer of Nawab Wajid Ali Shah and Nawab Asaf Ali Shah. His ancestors were quite wealthy and were held in high esteem for their munificence and help to the poor and the needy.

He was married in 1878. His wife also belonged to a well-to-do zamindar family. As was customary in those days, in the beginning he learnt Arabic and Persian from Maulvis who taught in the family of the Nawab of Oudh. Later, he studied at the Canning College, Lucknow. But, because of his interest in current happenings he left the College without taking any degree and took to journalism.

Swaml Ram Tirth cast a great influence on him. If the Swamiji came to a neighbouring town, he personally went to have his *Darshan* and to bring him to Lucknow. The Swamiji often stayed with him for many days. Varma was also influenced by Pandit M. M. Malaviya, whom he regarded as his elder brother. He had close friendly relations with Lala Lajpat Rai, Pandit Sundar Lal, Pandit B.N. Dar, Narain Swami, the Maharaja of Mahumamdabad and Nawab Ghulam Hassan. Mrs. Annied Besant also stayed with him.

In 1883, he started the *Advocate*, a bi-weekly English newspaper from Lucknow, and followed it with the *Hindustani*, another bi-weekly in Urdu. By disseminating information collected from different parts of the country and from *abroad* these newspapers promoted political consciousness in U.P. These had a wide circulation and moderate tone. Only once, in 1890, a defamation suit was filed against the papers but that, too, was dismissed.

He was one of the founding members of the Indian National Congress attending its first session at the young age of twenty-two. He attended almost every Congress session. On his own, he took with him several delegates.

His industry and devotion were a source of strength to the Congress. He rendered useful service to the organisation of the first Congress sessions at Benaras and Allahabad. He invited the Congress to hold its session at Lucknow in 1892 and the success of the session was largely due to his enthusiasm and efforts.

He never spoke at the general session of the Congress. Being one of its leading personalities, he was associated with a number of important committees appointed by the Congress. Thus, at the third session (Madras, 1887) he was appointed a member of the Committee for framing rules for the Constitution and working of the Congress. At the sixteenth session (Lahore, 1900), he was appointed a member of the Indian Congress Committee for 1901 and the Industrial and Educational Committee for 1901.

In U.P. the Congress Party owed its birth to his efforts. He was regarded as the main leader from the Province. He was also the Vice-President of the U.P. Congress Committee.

He served on many official and non-official committees. He rendered valuable service to the cause of local self-government as Municipal Commissioner of unrivalled experience. He was the Vice-Chairman of the Lucknow Municipality and also a member of the Sanitary Board for Lucknow.

He may justly be called the maker of modern Lucknow, being responsible for developing the new part of the city. He laid out twenty-eight roads in the city. He gave valuable advice about a proper drainage system for the new city of Meerut being planned then.

Besides the Congress, he remained associated with the Home Rule League and the Arya Samaj throughout his public career. He gave valuable assistance and useful advice about the reformation of the Naiks of Ramagarh

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(Nainital) and the raising of the depressed classes in Kumaon in general. The Chedilal Dharamshala (Lucknow) owed its existence to his efforts.

He was a member of the Primary Education Committee. He was a Fellow of the Allahabad University and a member of the Hindu University Society and the Central Hindu College, Varanasi. He toured with the members of the committee collecting funds for the establishment of the Benaras Hindu University. He himself donated Rs. 10,000/- and was thus, among the first few who made handsome donations. He also helped in the founding of the Kali Charan High School (Lucknow).

He was a member of the Provincial Legislative Council for many years. In 1909, he was honoured with the title of K.C.I.E. It was a measure of his modesty and greatness that he made room for Pandit B.N. Dar for the honour of the Presidentship of the Congress (Calcutta session, 1911). He died on 23 June 1914.

Influenced by Hindu revivalism, he favoured the preservation of the caste system and the prevailing customs and traditions. He was non-committal on the question of widow-marriage, but sympathised with those thrown out of caste, out-caste for crossing the Ocean.

He was a staunch Hindu, performing his daily duties according to the scriptures. On auspicious days, such as Shivaratri and Janmashatami he fasted the whole day. In a Shiva temple in his house every morning he offered prayer for two hours. He believed in the ideal of conquering the body with the spirit.

In 1908-09, he caused to be removed within a day a fish and meat market started in front of his house. But, his this act was not because of any ill-will against any religion. He had friendly relations with the people of other religions. On the language controversy in Oudh in 1899-1900, he evinced his catholicism.

He aided and encouraged the opening of schools in Lucknow for imparting the Western system of education. He was very keen to assist institutions promoting ancient Indian sciences and literature. He was for free and universal education and helped financially many deserving students.

He was a moderate and constitutional fighter. His policy of caution and sweet reasonableness earned him the confidence of high British officials and evoked a positive response. It suited the requirements of the nationalist movement, when the primary need was to train a traditional society for public life.

He wanted the Government to be more responsive to the needs of the people and to adopt a more benevolent and paternal attitude. He never preached sedition nor propagated the extinction of British rule. Still, he pleaded for more and more popular participation in the administration, the removal of the legitimate grievances and the relaxation of the bureaucratic hold.

He criticised the police as being more the engines of oppression than keepers of public peace. He advocated better salaries for the police force to attract suitable men and recommended the separation of the investigation department from watch and ward.

He urged that one-half of the land revenue realised from the Provinces should be spent in the Provinces. The Provinces should not be subject to discriminatory treatment and should contribute to the Imperial expenditure according to the percentage of the income of the population.

His services for his Province and city were not due to narrow regionalism. He wanted to train people of his Province and city to participate in national activities.

He never wore English dress and was clad in the typical dress of an upper-middle class Hindu. A man pulled the fan when he took his afternoon nap. For his evening walk he went out in his Victoria carriage. He led a disciplined and well regulated life, getting up at four in the

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morning. He took *Sharbat* of forty almonds in the morning, and got himself massaged with mustard oil for about an hour. At midday, he took a quarter seer of ghee through his nose and brought it out from his mouth. He ate thirty *chapatis* and one seer of Matha.

A source of strength to the Congress organisation, he created political consciousness in U.P. through his newspapers and held moderate views suited to the times.

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Vipra, Harivara (13th — 14th Century)

Harivara Vipra was one of the noteworthy poets of the pre-Vaishnavite period of Assamese literature.

Harivara Vipra is one of the noteworthy poets of the pre-Vaishnavite period of Assamese literature. He received the patronage of king Durlabhanarayana of Kamatapura, the ancient kingdom which covered the modern districts of Kamrup and Goalpara of Assam and Rangpur and Cooch Behar of West Bengal.

In his benedictory verse Harivara Vipra pays a glowing tribute to the king who was a great lover of poets and scholars and encouraged them to write in Assamese. The exact time of Durlabhanarayana's reign is not known, but scholars feel that he flourished either in the late 13th or early 14th century. This was the time when Harivara Vipra composed *Vabhruvahana yuddha* and *Lava Kushar yuddha*, the stories of which were drawn from *Jaiminiya Mahabharata*.

The first describes the fight between Arjuna and his son Vabhruvahana by Chitrangada of Manipur, and the second describes the fight between Rama and his two sons, Lava and Kusha. The works are not literal translations of the original. The poet keeps close to the original but avoids abstruse and unnecessary details to make them more effective for the common reader.

He also uses his imagination and makes minor changes here and there without affecting the spirit of the stories. Another work *Tamradhvajar yuddha* which is also based on Jaimini has been attributed to Harivara Vipra. The manuscript bears Harivara's name in the colophon. Harivara Vipra displays remarkable skill in presenting dramatic incidents and situations. He is also known for his graphic descriptions, idiomatic expressions and homely similes.

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Verma, Manakya Lal (1897 — 1969)

Manakya Lal Verma, born at Bijolia in the district of Bhilwara in 1897,

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was one of the prominent leaders of Mewar, who helped the process of merger and integration of the various States into a bigger unit of Rajasthan.

Manakya Lal Verma, son of Chhagan Lal Verma, was born on 4 December 1897 in Bijolia, district Bhilwara, Rajasthan, He belonged to an ordinary family. He was married at the age of twenty years; his wife also belonged to a lower middle-class family. His education was confined to lessons on traditional lines; he did not pass any regular examination.

He could fluently express himself in Hindi and Urdu; he could also compose rousing poems in the local dialect to inspire the people and to wage a fearless struggle. He worked among the people, talked to them sympathetically and established personal contacts. He was influenced by the teachings of the Arya Samaj very early in his life.

Manakya Lal had chiefly concerned himself, in the first few years, with the questions of tribal people, particularly the Bhils (a tribal community in Mewar). They were being exploited and persecuted at the hands of the administration and the State officials. By a system of satyagrahas, demonstrations and petitions, he sought to direct the attention of the State to the various illegal exactions on sundry pretexts, and specially the system of forced labour, virtually reducing the peasants to slavery.

He encouraged the opening of educational institutions for the Bhil children, who were taught certain arts and crafts.

The Bijolia movement was the first mass non-violent agitation. Here, the leadership was provided by Vijay Singh Pathik who led the peasants in their struggle against the feudal jagirdars. The movement was non-violent because the leaders considered it expedient. The masses were without arms and weapons and could not have indulged in violence or led an armed struggle to arrest their rights.

After about a decade of co-operation and joint efforts, there developed serious differences between Manakya Lal and Vijay Singh Pathik. The rift was mainly on account of a difference of opinion regarding the conduct of the movement in Rajasthan. The question was whether it should be conducted under the guidance of all-India leaders like Gandhiji and Jamnalal Bajaj or stopped since the Bijolia problem had been solved for the time-being. Manakya Lal welcomed outside direction and guidance.

He also helped in founding the Rajasthan Seva Sangh to improve the lot of the tribals, to remove their superstitions and to promote their economic well-being. He wanted to put an end to the exploitation to which they were subject.

In 1934, Verma was externed from Mewar for his activities since he had succeeded in making the peasant movement widespread. He had to pass a good deal of his time during 1934-38 at Dungarpur. Here he started the movement against *Begar* (forced labour) and founded a branch of the Rajasthan Seva Sangh. He was allowed to come back to Mewar after a lapse of four years.

He was the Founder-President of the Mewar Praja Mandal. From then (1938 onwards), he started political work and political propaganda in the State. His earlier sphere of work had been confined to social and economic spheres. The Praja Mandal, in the beginning, wanted the introduction of democratic government in the States. In 1942, he organised a mass agitation in support of the Quit India Movement. He organised big hartals and was put in prison.

In 1948, he became the Prime Minister of 'Smaller' Rajasthan. He was one of the prominent leaders of Mewar, who helped the process of merger and integration of the various States into a bigger unit of Rajasthan. He was a member of the Rajya Sabha from 1952-1967.

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In the post-1947 period, he organised the Rajasthan Adimjati Sangh and the Rajasthan Bhil Sewa Mandal. He is remembered as the emancipator of the Bhils from oppression. In Mewar, he was the first leader who tackled the problem of illiteracy and economic and social backwardness of the tribal communities.

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Verma, Phulan Prasad (1900 — 1957)

Phulan Prasad Verma, born at Jigha in the district of Saran in 1900, was an eminent freedom fighter, politician and educationist.

Phulan Prasad Verma was born in a respectable Kayastha family in 1900 at village Jigha in the district of Saran in Bihar. His father, Hira Prasad Verma, was an employee of the Hathwa Raj. Phulan Prasad was married at the age of sixteen.

After taking his education in his village primary school, he was admitted to the Hathwa Raj School and passed the Matriculation examination in the first division. He passed the I.A. examination from the Patna College in 1919. In 1921, he gave up his studies and joined the non-cooperation movement. Subsequently, he again took up his studies and passed his B.A. (Hons.), took M.A. and B.L. examinations from the Patna University.

Once he went abroad and visited England, France and other European countries. In the beginning he was much influenced by the writings of Mahatma Gandhi, but later on the writings of Ibsen and G. B. Shaw played a more important part in the shaping of his political ideas. He read extensively the writings of Karl Marx and other Socialist thinkers. He was closely associated with Dr. Rajendra Prasad, Achyut Patwardhan, Ram Briksha Benipuri and Jai Prakash Narain.

He began his public career as a Congress volunteer during the Non-Cooperation and Khilafat movements. In 1921-22, he moved round the Patna district in connection with the Tilak-Swaraj fund. By the thirties, he became a nationalist leader of Bihar. In 1930, he had to undergo simple imprisonment for six months in default of a fine of Rs. 200/-.

In prison, he came to relise that the Satyagraha movement could not bring about the total collapse of the British authority in India. He became convinced that the next nationalist struggle would have to be carried out in a different way by paralysing the system of transport and communications in the country.

He was the founder of the Socialist movement in Bihar, and in 1936-37 became associated with the Congress Socialist Party. He was the President of the Patna Youth League and used to hold classes on Socialism. He was a prominent member of the Bar of the Patna High Court. He was arrested in the 'Quit India' movement of 1942 and was kept in Bankipore Jail along with Dr. Rajendra Prasad.

In 1946, he was elected to the Bihar Legislative Assembly, but subsequently he resigned his membership of the Assembly on account of the decision of the Socialists to quit the Congress. He was a Member of the Constituent Assembly of India for some time. After Independence, he was nominated as a member of the Damodar Valley Corporation. As

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Senator and Syndics of the Patna University he worked for the spread of higher education in Bihar. He died in 1957.

His attitude towards social reforms was quite modern. He was against the caste system and abhorred untouchability. In 1928, he championed the anti-*purdah* movement in the province. He was convinced that for the regeneration of the country the socio-economic status of Indian women must be improved. His attitude was rational in matters of religion.

He was a great champion of Western education and particularly emphasised the development of scientific and technical education in India. He joined the national movement as a believer in Satyagraha, but later on came to entertain doubts about it. He was a man of broad outlook and was free from narrow regionalism.

He occupied an eminent place among the nationalists of Bihar. He was a widely read man and influenced his contemporaries in the Province by his political thoughts. He wanted to link the Socialist movement with the freedom movement of the country and was considered one of the main theoreticians of the Congress Socialist Pary. As a matter of fact, he was an intellectual *par excellence* among the politicians of Bihar. He was one of the leaders of public opinion in Bihar and was a scholar-educationist.

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Verma, Shiv (1904 —)

Shiv Verma, born in Hardoi district in 1904, is an eminent revolutionary freedom fighter and Hindi writer.

Shiv Verma was born in 1904 in a village in the district of Hardoi (U.P.). He gave up his studies, joined the Non-Coopration Movement and took an active part in the boycott campaign. After the movement was over, he resumed his studies.

In 1925, he came to Kanpur where he joined the revolutionary movement. He met Ram Prasad Bismil (of the Kakori Case) one day before his execution in Gorakhpur Jail, posing as his younger brother, along with Bismil's mother and brought confidential instructions for the Party. He again gave up his studies and plunged into revolutionary work. He was one of the very close associates of Sardar Bhagat Singh, Chandra Shekhar Azad and others.

He was a member of the Central Committee of the Hindustan Socialist Republican Army (HSRA) and its chief organiser in U.P. In May 1929, he was arrested at Saharanpur Bomb Factory of the HSRA. He was tried in the Lahore Conspiracy Case along with Sardar Bhagat Singh and others and sentenced to transportation for life. He lived in Lahore, Madras, Rajamundry and Andaman jails.

He became a Communist while in the Andamans. After his release, he joined the Communist Party. He is now an active member of the Communist Party. He has written books in Hindi and edited papers.

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Verma, Shiv Bratlal (1860 — 1939)

Shiv Bartal Verma, born at Pyagdaspur in the district of Varanasi in 1860, was a great humanist and a prolific writer in Urdu.

Shiv, as he called himself, was the son of Thakur Shiv Sampatlal, a Zamindar, and was born at Pyagdaspur, in district Varanasi. He studied Hindi and Sanskrit at home and Urdu, Persian, English, etc. were the subjects of his study at Matriculation and Intermediate levels. He memorised *Gulistan, Bostan* of Shaikh Saadi and the the *Masnavi* of Maulana Rumi. For higher education he joined Muir Central College, Allahabad, and did his M.A. in 1887. He received the degrees of Master of Arts and Doctor of Laws from the Western University, Chicago, Illinois (U.S.A.).

Under the influence of Lala Lajpat Rai and Mahatma Hansraj, Shiv joined Arya Samaj and became a disciple of Saligramji in 1887. He was Head Master at several schools: Deonagri Pathshala, Meerut, Chunar Mission School, Chunar, and Arya Samaj Institution, Bareilly. While at Bareilly, he wrote three books, entitled *Alhaudal*, *Hamari mataen* and *Sachchi devian*, on the theme of upliftment of the Hindus. He also edited *Dab-daba-e-qaisuri*, a weekly, and *Arya-patra* and *Zamana* monthlies. Later, he handed over *Zamana* to Munshi Daya Narain Nigam of Kanpur.

After the death of his wife, Shiv left for Haridwar to dedicate himself to spiritual life, and wrote books on the glorious past of the Aryans, such as *Qadim Aryon men ilm-e-tahreer ka riwaj*.

In 1905 Shiv left for Lahore where he started editing the weekly, *Arya Gazette*, later called *Aryan Hindu*. In 1907, he left Arya Samaj, and in order to express his independent views, started a chain of magazines, such as *Sadhu, Martand, Saraswati Bhandar, Sani Sandesh, Vigyani, Sant Samagam, Ramata Ram, Upnishad, Manmagan* and *Vedant*, all in Urdu. In Hindi, he started *Tatwa-darshi* and *Lachchmi Bhandar*, and in Gurmukhi Punjabi Suma.

Shiv visited Rangoon, Singapore, Java, Sumatra, Hong Kong, China, Japan, and America where he delivered lectures on Buddhism, Jainism, Zorastrianism. Christianity and other religions. In the sub-continent practically all important places were centres of his discourses.

According to *Asrar-e-kamyabi*, his writings total 3595. Apart from serious prose and poetry, he wrote children's literature also, such as *Bachchon ka dil bahlao, Bachon ki nai dunya, Bachchon ki ilmi sair, Vidyarthi*, etc. His significant works for women are *Sati bartant, Adarsh deviyan, Hindu mataen* and *Sachchi istrian*. He wrote some travelogues also, such as *Yatra Sandesh, Japan ki hairat angez taraqqi, Tarikh-e-Amrika, Halat-e-Multan* and *Sair-e-Multan*. Shiv was a great humanist and a prolific writer in Urdu.

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Verma, Shravan Kumar 1930 —)

Shravan Kumar Verma, born in Lucknow in 1930, was an eminent Urdu short story writer and poet.

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Shravan Kumar Verma was born at Lucknow, U.P. He is a well-known short-story writer and a practising lawyer by profession. His first story was published in 1953 in *Afkar*, a literary journal published from Pakistan. So far he has published about 200 short-stories and some longer fiction also.

Primarily an Urdu writer, sometimes he likes to express himself in Hindi, Punjabi and English also. He does not consider himself a poet, though at times he finds distraction in Urdu verse.

His works include: *Neem kay pattay* (Leaves of neem tree, 1960); *Girtay huay drakht* (Falling trees, 1976); *Dil darya* (The heart, an ocean, 1986); He has also published a novellete, entitled *Deevar* (The wall); and a novel entitled *Parinday* (The bird) in Hindi, and a novellete *Kandhan* (The wall) in Punjabi. Translations of his stories have appeared in various Indian languages and English. In 1977, he won the Uttar Pradesh Urdu Academy Award for his collection of short-stories, *Girtay drakht*.

Shravan Kumar Verma avoids the so-called innovative gimmicks and non-literary props which became a part of literary craft and literary parlance in the fifties and sixties. His stories move at an assured even pace and often revolve round metamorphosis of social relationship in the context of fast changing scenario of life around us. They, in fact, draw their strength from the author's humanism, his deep understanding of contemporary realities, his communicability and his felicity of style, texture and narrative.

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Verma, Shyamji Krishna

——See under Shyamaji Krishnaverma (Pandit)

Verma, Vindeshwari Prasad (1886 — 1969)

Vindeshwari Prasad, born in Manpura in the district of Muzaffarpur in 1886, was an eminent freedom fighter and politician of Bihar.

Vindeshwari Prasad was born on 26 September 1886 in Manpura village, P. S. Mahua, Sub-division Hajipur in the district of Muzaffarpur. His father's name was Munshi Kali Charan. He was brought up under the care of his father's uncle, R. Prasad, who was a veteran nationalist of the Province. Being the only son of his parents, he was very much attached to his mother, who inculcated in his young mind a deep love for the Ramayana and devotion for Hindu religion at an early age.

V. Prasad belonged to a respectable Kayastha family. His father was a village attorney and a scholar of Urdu and Persian. His family enjoyed a middle-class status. His father taught him Urdu and Persian in the young age. He matriculated in the First Division at the age of sixteen. In 1904, he passed the Intermediate in Arts in the First Division and graduated from the G.B.B. College, Muzaffarpur. In 1908, he took the Bachelor of Law degree from the Patna College. His student life was a brilliant academic record.

In 1902, V. Prasad was married to Indrawati Devi, who came of a respectable Kayastha family of Hajipur. His wife always used Swadeshi clothes. He married once only. He led a simple and quiet life and always dressed himself in Khadi clothes in Indian style He was a silent worker and avoided publicity.

The Ramayana which he had learnt from

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his mother remained a source of constant inspiration to him. Subsequently, he was influenced by a study of the Gita. The spiritual force of the Gita gave him courage and strength during the period of stress and strife. A deeply religious man, he was a staunch Hindu. Devotion to God was the essence of his religious convictions.

The writings of Annie Besant considerably influenced him. Later on, he was closely associated with one Gokulanana, an eminent Theosophist of the Province. Under his influence he became a Theosophist.

He was very much influenced by the highly nationalistic activities of Dr. Rajendra Prasad. Besides, he was intimately associated with Maulana Shafi Daudi and Ramnavami Prasad. Gandhiji's journal, the *Harijan*, changed his outlook and gave him a new direction. He used to suggest that moral instruction should be imparted to children in schools. In matters of social reform, he stood half-way between orthodoxy and modernism.

V. Prasad started his career as a teacher in the T.K. Ghosh Academy, Patna, and also at the Hathwa Raj School, Chapra. Besides, he worked for sometime as the Headmaster of the National School at Hajipur. During the thirties, he worked for the success of the National Education Programme. He started his practice as a lawyer in 1908. Soon, he became a High Court practitioner and built up a very lucrative practice at the District Court of Muzaffarpur.

He supported the system of Basic education and believed that its success would go a long way toward making education useful and self-sufficient. He believed that during the freedom struggle, the establishment of a national system of education gave a new form and character marked by a feeling of confidence and self-dependence to the National Movement.

He further maintained that due to the lack of efficient and good teachers the national education movement could not succeed. He always believed that the effect of the spread of Western education in India was that the Indians became conscious of their degraded socio-political condition, which gave birth to nationalism in the country.

V. Prasad, a staunch supporter of the Indian National Congress, remained true to the ideals of nationalism. Freedom of the country was the most sublime aim of his life for which he worked assiduously. Besides, he had a firm faith in the success of the principle of non-violence and non-cooperation, by means of which India could attain her freedom.

He was of the opinion that freedom achieved by means of violence would be the freedom of the few. He consistently worked for Hindu-Muslim unity. He wanted the regional cultures of India to develop on healthy lines. That is why he always lodged a protest against narrow regionalism.

He had a firm belief that the national came first and then the Provincial and regional interest. He held the view that the development of village industries was essential for the regeneration of the rural economy of our country. An advocate of peasant proprietorship, he maintained that the "tenancy rights of the actual tillers of the soil should be secured."

He always stood for complete independence and regarded "Dominion Status for India as a perpetual tutelage to Britain". He thought that the end of the British rule in India was a "Sine qua non" for India's social, political and economic regeneration. A persuasive public speaker, he used to communicate to the people the message of the Congress during the freedom struggle.

V. Prasad was in favour of the British system of Government because there the rule of the people was supreme. But, he maintained that the British administration in India could not strike root in the Indian soil because it was lacking in the true spirit of the English form of Government. He maintained that the British bureaucrats in India ruled India despotically and

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tried to stifle the growth of the Indian National Movement.

Besides, they sowed seeds of disunity in order to perpetuate their rule. The English Officers regarded the Indians as slaves and of low origin. He accused British Officers ruling in Indians of being responsible for her economic exploitation. Britain fought imperialistic wars using India's resources and revenues and ruined India's flourishing cottage industries, thus making India dependent on British markets.

For a good number of years, he was the Chairman of the Muzaffarpur municipality and also worked as a nominated member of the Muzaffarpur District Board. An eminent national worker, he held many positions in the National movement. He was the President of the Muzaffarpur District Congress Committee and a member of the Provincial Congress Committee and also of the All India Congress Committee.

In 1932, he was appointed Secretary of the Bihar Provincial Board of Untouchability League. In 1937, he was elected to the State Legislative Council as a Congress candidate. During 1947-62, he was the Speaker of the State Legislative Assembly.

He was a distinguished worker in the cause for the Harijan welfare. He devoted a considerable portion of his life to working for the removal for untouchability. Besides, he was actively associated with the Anti-Pardah movement in the Province. He used to defend the Indigoryots often without obtaining any remuneration. In 1918, he joined the Home Rule Movement and worked for the success of the movement in the district of Muzzaffarpur.

In 1921, he gave up his lucrative practice at the Bar and joined the Non-Co-operation movement. He accompanied Maulana Dhafi Daudi and toured the district for the propagation of the "National Programme" and in October 1920, he convened the first meeting for the purpose at Bhagalpur. His extensive tours resulted in making the Non-Cooperation Movement a success in the District of Muzaffarpur. He organised a good number of meetings. After the suspension of the movement, he devoted himself to the task of propagating the cult of Khadi, Swadeshi and National Education.

In 1930, as President of the District Congress Committee, he assumed the leadership of the Salt Satyagraha Movement in the district. The movement achieved outstanding success, so much so that by 23 April 1930, about thirty salt manufacturing centres were started in Muzaffarpur district. In June 1930, he was arrested and sentenced to two month's imprisonment.

During the 1942 Movement, he again assumed the leadership of the district and did much work from underground.

A prominent member of the Home Rule League, he was a member of the Theosophical Society of India. Besides, he was a member of the 'Rupkal Sammelan', an organisation of the Vaishnava. In 1961, he was honred with the distinction of Padma Bhushan. He passed away on 4 August 1969.

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Vibhakar, Narisimha Bhagwandas (1888 — 1925)

Narisimha Bhagwandas Vibhakar, born at Junagadh in 1888, was a Gujarati playwright and actor.

Narisimha Bhagwandas Vibhakar, playwright, was born at Junagadh. After graduation in 1908, he took a degree in Law. He then went to England to study Law and Economics, and became a Barrister in 1913. After his return to Bombay, he joined Sydneham College as Professor, and practised Law side by side. He supported Tilak, Aurobindo Ghosh, Sardar Ajit Singh, Khaparde, etc. at the historic Congress session at Surat (1907) and made fiery speeches. Later, he was a supporter of the Home Rule League.

His attempts to promote the theatre movement in Gujarat were noteworthy. At the third convention of the Gujarati Sahitya Parishad in 1909 he read a paper on the paucity of plays in Gujarati and the deterioration of the Gujarati drama and theatre. He set out to write plays himself.

In 1912 came his play, *Siddhartha Buddha*, which was staged by the Arya Natak Mandali in 1914. Later,he wrote *Snehasarita,* dealing with the rights of Hindu women, and *Sudhachandra* on the theme of Swaraj. He wrote *Madhubansari* on the theme of the Home Rule Movement and *Meghamalini* depicting the awakening among mill workers.

He wrote *Abajanan bandhan*, based on the life of the renowned theatre personality Jaishankar Sundari. The play pointed out the limitations of wealth and highlighted the struggle for India's freedom. Thus, by writing plays with a progressive ideology, he infused new spirit in the Gujarati theatre. Many of his plays are still unpublished.

He started the quarterly *Rangbhoomi* which merged with the magazine *Navchetana* after a year. He also wrote several articles both light and serious, on literary, social, economic and political topics for a number of periodicals. These have been compiled into a volume called *Atmanivedan*. Among his other publications are *Siddhartha Kumar athava Gautam Buddha* (play, 1917) and *Nipunchandra* (novel, 1915).

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Victoria, Roche (1894 — 1962)

Roche Victoria, born in Tuticorin in 1894, was an eminent politician and social reformer.

Roche Victoria was born on 26 September 1894 in Tuticorin in the State of Madras. He hailed from an ancient and respectable Bharatha family. His father, J.M.B. Roche Victoria, was a broker in Messrs. Darley Butler, and later in Ralli Bros. The civic affairs of Tuticorin interested him very much, and he was the first elected Municipal Chairman in 1895.

Roche Victoria had his early schooling at St. Prancis Xavier's in Tuticorin and later at St. Aloysius School in Trichinopoly. Then he joined the Davar's College of Commerce in Bombay. He read many English classics and books on religion, particularly about Christianity. In 1948, he went to the U.S.A. and the Continent. In 1925, he visited the holy places of Rome and Palestine.

Soon after his education, Roche Victoria took to business and trade. He was the Managing Director of Messrs. F. X. Pereira &

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Sons in Tuticorin from 1926 to 1944. In 1944 he became the senior partner. Later, he was to be the Director of Messrs. The Enterprises (India) Ltd., The Tinnevelli Tanneries Ltd., The East India Steam Navigation Company Ltd., The Tuticorin Salt Refineries Ltd. and The Heavy Chemicals Ltd.

Despite a hectic professional life, Roche Victoria had time for public life, too. He held many positions and titles of honour in public life. He was the Vice-President of the All India Adult Education Association, Bombay, and President of the South India Adult Education Association, Madras. He was the President of the Tinnevelli District Co-operative Central Stores. He was a Founder-Member of the Indian Chamber of Commerce.

He was one of the organisers of the Bharatha Mahajana Sangam. He was the President of the Boy Scouts' Association, Tuticorin, from 1937 to 1947 and, in recognition of his meritorious services to the Scout Movement, the All-India Boy Scout Association awarded him the "Thanks Badge". He was responsible for forming the Rotary Club in Tuticorin, of which he was the Honorary Secretary and Treasurer and later President.

Roche Victoria was largely responsible for the establishment of St. Francis Xavier's Band of Hope in 1922 to promote prohibition. He was elected Mayor of Tuticorin in 1926 and held that office till 1946. He was a member of the Madras Legislative Assembly from 1937 to 1946 and of the Legislative Council from 1946.

He was also a Member of the Senate of the University of Madras from 1941 to 1947. In 1944-45, he was nominated as Member of the Government of Madras. In January 1948, he presided over the first Provincial National Christian Conference in Madras.

Roche Victoria held strong views on caste, education, nationalism and moral uplift. He was against the caste system, condemned social tyranny and pleaded for improving the condition of women. He wanted the educated elite to rally round the people in the cause of nationalism. He started the Bharata Young Men's Association. He founded the Tuticorin Gymkhana Club. He also founded a Rural Demonstration Centre in Mangalagiri. He evinced keen interest in the Tutiocorin Port Trust Bill in 1924.

Roche Victoria died in 1962. He was a man of versatile talents and catholic tastes, with an infinite capacity for rendering service to humanity, without any distinction of caste or creed. With the dawn of freedom, he took up the defence of the Fundamental Right of the Christian Community.

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Vidyabhusan, Amulyacharan (1877 — 1940)

Amulyacharan Vidyabhusan, born in 1877, was an eminent Bengali linguist and traditional *pundit* of great merit.

Amulyacharan Vidyabhusan was a linguist and traditional pundit of great merit. After receiving Sanskrit education at Benaras he was attracted to India and foreign languages. He learnt twenty-six languages, and established a Translating Bureau in 1897 and the Edward Insititution for Teaching Languages in 1901.

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He was appointed lecturer at Vidyasagar college, Calcutta, in 1905. He taught French, German, Pali and Bengali at the National Council of Education from 1906 to 1907. He was editor of some English and Bengali journals, and a member of the Bangiya Sahitya Parisad and Asiatic Society.

He has a long list of publications to his credit of which the following may be mentioned: *Vishnu* (1921), *Chitre shrikrishna* (1922), *Saraswati* (1939), *Lakshmi o Ganesh* (1963), *Prachin Bharat* (1913), *Ashtadashapath Mahabharat* (1931), *Vidyapati* (a collection of his verses with introduction, 1934), *Bharat sanskritir utsadhara* (Source of Indian culture, 1965), *Mahabharater katha* (1940), *Prachin Bharater sanskriti o sahitya* (1962). He died, leaving Bangiya Mahakosha (Bengali Dictionary) unfinished.

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Vidyabhushan, D.N. (1819 — 1886)

Dwarkanath Vidyabhusan, born in 1819, was an eminent Bengali educationist, journalist and philanthropist

Dwarkanath Vidyabhusan, an eminent educationist, journalist and philanthropist was born in a family of Sanskrit scholars at Changripata in 24 parganas. He studied at Sanskrit College and was given the title of Vidyabhusan for standing first in the final year. His first appointment was at Fort William College.

Later, he joined Sanskrit College as a library assistant, but subsequently rose to the position of Professor. Vidyabhusan had a record of philanthropic works. It was because of him that a separate municipality was formed in his birth-place, and he was its Chairman for a long time. He also had a High School set up in his village.

The most creditable work done by him was, however, the publication of *Somaprakash,* a Bengali magazine which exerted a sober and discerning influence on its readers and created a tradition of dignified journalism.

He wrote several books in Bengali, primarily for school children, e.g. *Nitisara* in 3 volumes (1856-1878), *Rome rajyer itihas* (1857), *Bhusansar vyakaran* (1859), and *Upadesh mala* in two volumes (1883). He also wrote a book of poems *Bishveshvar vilap* (Lamentation of the Lord of the world, 1874).

He made an adaptation of Bacon's *Advancement of Learning* in Bengali. He also prepared an annotated edition of Sanskya darshan in Bengali. He was a close associated of Iswarchandra Vidyasagar and an uncle of *Sivanath Shastri,* a celebrated Bengali writer and Brahmo leader.

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Brojendra Nath Banerjee, *Sahitya sadhak charimala,* Vol. I.

Vidyabhushan, Dwarkanath (1820 — 1886)

Dwarkanath Vidyabhushan, born at Changripota near Calcutta in 1820, was an eminent journalist, scholar and social reformer.

An eminent journalist, endowed with social passion and rich scholarship, Dwarkanath

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Vidyabhushan was born in April 1820 in an orthodox Pandit family in the village of Changripota near Calcutta. His father was Haran Chandra Nyayaratna Bhattacharya, a Vaidik Brahmin, who took up teaching as his life-long profession. Dwarkanath started his academic career at the village *Pathsala* and *Sanskrit Chatuspathi* Tole.

Afterwards he studied at the Sanskrit College, Calcutta, from 1832 to 1844, and obtained the title of "Vidyabhushan' in the final examination and diploma from the Hindu Law Examination Committee for his proficiency in Smriti in 1843. He evinced a keen interest in the political and constitutional history of Europe and had a profound understanding of the multiple values envisaged in the Books of Religion.

He was a teacher of Bengali for sometime at the Fort William College, a second Professor of Grammar from January 1845 to May 1855 and the Librarian from November 1844 to January 1845 at the Sanskrit College. He became afterwards a temporary assistant to the Principal from May 1855 to November 1855 and finally Professor of Literature from December 1855 to July 1873 in the same institution.

He was the author of a number of books, all written in Bengali and with deep earnestness: 'Nitisar' (in three volumes), `History of Rome', 'History of Greece,' 'Subuddhi Vyavahar', Bhusansar Vyakaran,' 'Visweswar Vilap' (a poem), 'Upadeshamala', 'Shankhyadarshan', etc.

Dwarkanath was an upright, unbending and outspoken man, maintaining an uncompromising standard of justice and belief in the principle of self-help, which he himself preached. He was an upholder of the orthodox Hindu perspectives in the social and religious set-up, but he also wanted to adopt progressive measures in eradicating the ills of society, such as superstitions, polygamy and the sale of brides. He did not, however, join the Brahmo Samaj; instead, he always criticised what he regarded as the revolutionary doctrines of Keshub Chunder Sen.

Dwarkanath enjoyed a close personal contact with some of the greatest men of light and leading who flourished in 19th century Bengal, "I think," opined Bipin Chandra Pal, "like Pandit Iswar Chandra Vidyasagar, Dwarkanath Vidyabhushan was also a member of the Tattvabodhini Sabha."

Besides Iswarchandra Vidyasagar, Dwarkanath got in touch with Iswarchandra Gupta, Ramtanu Lahira, Surendranath Banerjea, Akshay Kumar Dutta, Sisir Kumar Ghosh and the Rev. Krishnamohan Banerjee.

Dwarkanath played a distinctive role in the nationalist movement of the country by means of protest and suggestion which he forwarded through the columns of his newspaper, the *Someprakash*, published in 1858. Essentially moderate in his attitude towards the conduct of the nationalist movement, he never thought of breaking away form the imperial connection. He wanted to pursue the methods of appeal and petition and once went so far as to give a slight hint regarding the from of constitutional agitation on the point of representative legislative body in the Government.

He believed that the English from of government with its mixed constitution was best-suited for India, but its success was largely dependent on the introduction of a truly representative legislature. He was also desirous of sending some Indian representatives to the British Parliament in order to correct the wrong impression which led to the enactment of laws detrimental to the interest of India.

Dwarkanath cherished the dream of a united India. Hence, his protest against the establishment of separate provincial legislatures. He was afraid of the impact of persistent interference at the Government level which, if once tolerated, might continue to operate in such a way as to deprive the people of all control over their own social life. He

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demanded separation of powers between the executive and the legislature.

He did not want the Government to interfere in commerce or to undertake the construction of railways and the programmes of irrigation works. He believed that all these should be left to private enterprise, preferably to joint-stock companies. With a strong belief in self-help, he came forward and set up schools and helped towards the establishment of a railway station, a post-office and a municipality in Rajpur. He also felt the necessity of abolishing capital punishment and believed that the ends of justice could be better promoted not by hanging a criminal, but by employing him in such a manner (say, in agricultural works) as to make him useful to society.

The greatest achievement of Dwarkanath was his publication of the *Someprakash*, a memorable organ of exactingly truthful vernacular journalism. Iswarchandra Vidyasagar lent him all necessary guidance at the initial stage. The Editor tried his best to "maintain an exacting standard of truthful reporting and objective analysis of contemporary events and governmental policies".

The *Someprakash* was, in the words of Bipin Chandra Pal, "a professedly political newspaper and it has always been absolutely outspoken in its criticism of public policies and measures". It was instrumental in the repeal of the Vernacular Press Act, registering in its pages an effective support for Surendranath Banerjea and the Indian Association in their movements against the said Act.

Because of his outspoken criticism of Lord Lytton's Afghan Policy as well as of the backward state of education in the Punjab, Dwarkanath was called upon to give an explanation for its publication which, according to the authorities, was an attempt to spread discontent among the people. He was asked by the Government to enter into a bail bond for Rs. 1,000/- under Section 6 of Act IX in 1878, but he declined to do so.

Nevertheless, he stated that he could not continue its publication "with the sword drawn over his head". The *Someprakash* ceased to be published after March 1879. The *Sanjibani* (April 1889) and the *Bharat Mihir* (April 1879), two other newspapers of considerable repute, mourned the loss of the guide and instructor of the native press. The closure of the *Someprakash* agitated the nationalists, who were at the moment carrying on the movement to have the Vernacular Press Act repealed.

Strengthened by the support of Dwarkanath, Surendranath Banerjea and the members of the Indian Association strongly demanded the restoration of the freedom of the press. The publication, the *Someprakash* was resumed, though with lesser impact, in April 1880, with the implementation of Lord Ripon's liberal policy. During the period of his trial Dwarkanath brought out a monthly journal which had a brief life for five years, from 1879 to 1884.

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Vidyabhushan, Yogendranath (1845 — 1904)

Yogendranath Vidyabhushan, born at Shinhat in Ranaghat sub-division in 1845, was an eminent freedom fighter and progressive Bengali writer.

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Yogendranath was born in a Kulin Brahmin family of Shinhat, Ranaghat subdivision, on 12 July 1845. His father, Umesh Chandra Banerjee, was respected as 'Yudhisthir' for his honesty and spiritual character. In 1863, Yogendranath married Kailash Kamini, daughter of Rajkumar Mukherjee of Kharda. His second wife was a widow named Mahaluxmi. Vidyasagar himself encouraged him to marry her. On her death, he married Malatimala, the daughter of Madanmohan Tarkalankar, in 1871.

Yogendranath had his schooling first at a Pathsala at the age of five. Then he went to Barisal and studied at the Barisal Zilla School. He then moved to Baraset and subsequently, took his admission into the Reverend James Long's School. In 1865, he entered the Sanskrit College, Calcutta, and finally in 1872 took his M.A. degree in Sanskrit from there.

He came in close contact with Vidyasagar, Prasanna Kumar Sarbadhikari and Dr. Mahendralal Sarkar among others. He was a scholar in Sanskrit. But, he also came in contact with foreign literature. He wrote the lives of Mill, Mazzini, Garibaldi, Welles, Wilberforce, Washington and others in Bengali after reading them in English.

After Yogendranath took his M.A. degree, he was appointed the third teacher in the Sanskrit College, Calcutta. He was appointed a Professor of Sanskrit in the Cathedral Mission College, Calcutta, in 1876. From 1880 to 1903, he was in Government service as a Deputy Magistrate and Deputy Collector. He was posted at various stations all over Bengal and had first-hand experience of life in various parts of this State. He could not earn any promotion in Government service because of his independent temperament.

In 1874, he began to edit a monthly journal, named the *Aryadarshan*, for the propagation of knowledge and culture. He wrote a large number of books in Bengali, of which, besides the biographies already cited, the better known were: 'Hridayochhas Ba Varatbishayak Prabandha' (1278 B.S), 'Samalochana Mala' (1292 B.S) and 'Chintatarangini' (1296 B.S.).

Yogendranath did not take part in active politics, but had a patriotic and national outlook. It was through his writing that he wanted to serve his motherland. He had deep respect for women and was in favour of liberal education to all. He was opposed to prejudices of caste and untouchability. He supported widow-marriage and himself married a widow.

Yogendranath was of progressive views and advocated unity, non-communalism, patriotism and full freedom of India. He suggested Hindi as the national spoken language all over India. He was a real patriot and a man of letters.

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Vidyabinod, Kshirod Prasad (1863 — 1927)

Kshirod Prasad Vidyabinod, born at Bankura in 1863, was an eminent Bengali playwright, short story writer and poet.

Kshirod Prasad Vidyabinod, eminent playwright, was born at Bankura. His father was Gurucharan Bhattacharya Siromani, but their original title was Banerji. They used to stay at

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their home town, Khardah, West Bengal. Kshirod Prasad passed his High School examination from Barrackpore Government School, Intermediate from Calcutta General Assemblies Institution, graduation from the Metropolitan Institution, Calcutta, and his M.Sc. with Physics and Chemistry in 1892 from the University of Calcutta.

He started his career as a lecturer in Chemistry at General Assembiles Institution, but soon turned to literature. While at college, he wrote a novel, *Rajnaitik sannyasi* which was published in 1885. His first play, *Phulsajya* was published in 1894 and staged at the Emerald Theatre, Calcutta.

Kshirod Prasad wrote as many as fifty-eight books of which at least forty-eight are plays on a wide variety of subjects mythological, religious, historical, and farcical. Though less important, his imaginary play *Alibaba* became very popular. In general his plays are not technically well-crafted since most of them lack suspense, the essential quality of drama.

His devotional fervour and poetical sensibility have an intensity of their own. Kshirod Prasad wrote some novels also. His *Narayani* (1904) and *Punaragaman* (1912), for example, are well-known novels. He wrote some stories and poems also. His *Biramkunja,* a book of stories, was published in 1904, but his poems were published only in some journals and never came out in book-form.

His poems 'Minati' and 'Janmabhumi' were published in *Janmabhumi*, a prestigious literary monthly of its time. His another important poem, 'Dadhichir asthidan' was published in *Jahnabi*, another literary journal, in 1904.

In 1908, Kshirod Prasad started a literary magazine *Alaukik rahasya*, which was rather irregularly published and closed after six years. He was a member of the executive committee of Bangiya Sahitya Parishad, Calcutta, from 1904 to 1912.

His important works include: plays: *Premanjali* (1896), *Kumari* (1899), *Ulupi* (1906), *Padmini* (1906), *Nandakumar* (1908), *Bhuter begar* (1908), *Nidiya* (1912), *Vishma* (1913), *Alamgir* (1921), *Naranarayana* (1926); Novels: *Narayani* (1904), *Punaragaman* (1912), *Nivedita* (1919), *Guhamukhe* (1912), *Guhamadhya* (1923), *Guha patitar Siddhi* (1924), *Chander alo* (1924); Stories: *Rajnaitik sannyasi* (1894), *Biramkunja* (1909).

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Brajendra Nath Banerji, 'Kshirod Prasad Vidyabinod', *Sahitya sadhak charitmala*, Vol. 6.

Vidyagauri, Nilkanth 114161

——See under Nilkanth, Vidyagauri

Vidyakara (10th — 11th Century)

Vidyakara is considered the first compiler of a genuine Sanskrit anthology.

Vidyakara a celebrated anthologist of Sanskrit literature, is considered the first compiler of a genuine Sanskrit anthology, *Subhashitaratnakosha.* Among the authors quoted by him are Mayura, Vakpatiraja and Rajashekhara, none of whom belongs to a period later than AD 1000.

A fragment of the *Subhahshita-sangraha* belonging to the 12th century AD was found in Nepali character in a palm leaf manuscript. and was published by F.W. Thomas, with an Introdeuction, in *Bibliotheca Indica*, No 1309 (Calcutta 1912) under the title *Kavindra-Vachanasamuchchaya.*

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On the discovery of the two manuscripts, a palm-leaf codex from the Ngor monastery in Central Tibet and a comparatively modern paper manuscript of Kathmandu, it was noticed that the work in Nepali character forms a part of a bigger collection, viz. *Subhashita-ratnakosha*, which contains 1739 *Subhashitas*. The contents of this anthology and its arrangement and division of subjects are similar to most other anothologies.

It is divided into 50 sections of which the first six are devoted to different deities, the seventh deals with the Sun, sections 8-13 with different seasons, 14-26 with various aspects of love and lovers, and 27-31 with the description of day and night. The remaining sections deal with miscellaneous items. Little space is devoted to moral conduct. Most of the verses are descriptive, and the book quotes 223 authors and works, many otherwise unknown.

As such, it provides valuable material for the reconstruction of the literary history of Sanskrit literature. Very little is known about Vidyakara's personal life. The opening sections on Buddha and Avalokiteshvara in *Kavindravachanasamuchchaya* may suggest that he was a Buddhist, but with the exception of these verses these is harldy anything of Buddhistic inclination in it.

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Vidyalamkar Mrityunjay (1762 — 1819)

Vidyalamkar Mrityunjay, born at Midnapur in 1762, was an eminent scholar and Bengali prose writer.

Vidyalamkar Mrityunjay eminent scholar of Sanskrit and pioneer of early Bengali prose literature, was born at Midnapur. He was appointed Chief Pundit in the Department of Bengali and Sanskrit at Fort William College in 1801. He resigned from the college in 1816 after being appointed Pundit at the Supreme Court.

While at college he translated *Batrishsimhasan* (1802) and *Hitopadesha* (1808) from Sanskrit into Bengali and wrote a short history of India under the title *Rajabali* (1808). His *Prabodh chandrika* (1833), published posthumously, is an extremely interesting work. It is a collection of essays on various aspects of Indian philosophy interspersed with racy anecdotes. Mrityunjay experimented with various styles ranging from highly Sanskritic to intimate as well as colloquial.

He also wrote a pamphlet entitled *Vedanta chandrika* (1817) which was also translated into English. This is a defence of Hindu idolatry against Rammohun Roy's criticism of popular Hinduism. Mrityunjay, whom J. Marshman described as a 'Colossus of literature' enjoyed a great reputation for his learning in Hindu philosophy and literature. He is the most significant writer of Bengali prose in its early phase of growth.

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Vidyalankar, Amarnath (1902 — ?)

Amarnath Vidyalankar, born at era in the district of Sargodha in 1902, was an eminent freedom fighter and politician.

Amarnath Vidyalankar was born on 8 December 1902, at Bhera, district Sargodha (now in Pakistan). He belonged to a Hindu Khatri family, and his sub-caste was Chandhyok.

His father sent him to the Gurukul Kangri, a residential University, at the early age of eight. He stayed there till he was twenty-two when he completed his graduation in 1925.

While still a student, he dedicated himself to the service of the motherland from 1921. He was regular reader of the *Young India* of Mahatma Gandhi. He was also influenced by Lala Lajpat Rai and became a life member of the Servants of the People Society. In the Society, the first task he was given was teaching of Indian History to the B.A. students of the National College.

He was deputed to accompany Lala Lajpat Rai as his Secretary, and to help him in his literary work. Lalaji died in November 1928. Purushottam Das Tandon, who became the President of the Society, arranged to bring out a Hindi weekly, the *Punjab Kesari*. Amarnath was asked to edit the paper and manage its affairs.

During the Satyagraha movement in 1930, the *Punjab Kesari*'s publication was banned. Amarnath remained in jail for about two years. While he was in jail, his mother fell seriously ill. His father died in 1942 while Vidyalankar was again in jail and thus, he could not see his son before his death.

While Lala Lajpat Rai was alive, Vidyalankar was sent to Hissar for organising famine relief work in that district. In 1934-35, this district was again in the grip of a famine, and the Servants of the People Society decided that he should go and organise the relief work there. For about nine months, he made Hissar his headquarters and along with Hardev Sahai and Thakur Das Bhargava, he organised the famine relief in the whole district. He went to the interior-most parts of the famine-stricken areas.

Three members of the Servants of the People Society—Vidyalankar himself, Mohan Lal and Principal Chhabil Dass—started actively organising the Kisan School in the rural areas all over the Punjab. Professor Brij Narain used to accompany them. The whole country was in the grip of the great economic depression of the thirties.

Vidyalankar courted arrest in the Kisan movement and was released toward the end of 1941, but in August 1942 the Quit Indian Movement started and he was rearrested. He remained in jail till early 1946.

In the General Election of 1946, Vidyalankar actively worked for the Congress. He was nominated as a Municipal Commissioner in the same year. He had completed twenty years' life membership of the Servants of the People Society, but he did not renew his membership.

In August 1947, India became independent and Vidyalankar then occupied himself with the problems of the displaced persons. He was in Amritsar, and for more than a year, he had to work day and night to give relief to the large

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number of displaced persons, daily pouring into the towns from across the border.

In October 1948, he was persuaded by Dr. Rajendra Prasad to join the All India Congress Committee's office in the post of a Permanent Secretary. He continued in that office for a year.

In September 1949, he was asked to contest a special seat in the old Punjab Assembly that was reserved for industrial labour. As he had been working as a trade unionist in Amritsar, he was considered a suitable candidate. He won this seat with handsome majority, defeating Gurbax Singh Dhillon.

On being elected to the Punjab Assembly he resigned from the post of a Permanent Secretary in the AICC. In 1952, the new Constitution was framed, and he contested a seat in Parliament from the Jullundur Constituency. He won the seat. His term as M.P. was not over yet when, after the merger of the Pepsu and the Punjab, he was asked to join the Punjab Ministry, with Sardar Partap Singh Kairon as the Chief Minister.

He joined the Ministry in November 1956, and was given the portfolio of Labour and Health. Before that, in 1954, he went to China as a member of the Trade Union Delegation of INTUC. They toured the whole country for a month and a half. In 1957, he won the Punjab Assembly election from the Jagadhri Constituency, and was again taken in the Ministry, holding the Labour, Education and Languages portfolios.

In May 1957, he was asked to lead the Indian Delegation to the International Labour Conference at Geneva. The same year, he led the Indian Delegation to Yugoslavia on a goodwill mission. Again in 1961, he was asked to lead the Indian goodwill delegation to Afghanistan, and remained there for a period of three weeks.

He continued as a Minister in the Punjab for the full term of five years. At the end of this term, he decided to return to Parliament in order to make room for a fresh man. In 1962, he was elected to the Lok Sabha from the Hoshiarpur Constituency and continued to sit in Parliament for the whole term.

During his Parliamentary career, he served on the following Committees: Public Accounts Committee as a member; Estimate Committee as a member; Committee to investigate condition in the Information and Broadcasting Ministry—Vidyalankar Committee—as its Chairman; The Study Team to suggest Administrative Reforms in the Department of the Director-General of Supply and Disposal—as Chairman; The Wage Board for Non-Journalist Employees of the Newspapers—as a member.

In 1967, he contested the Parliamentary Election from Chandigarh, but lost to a Jan Sangh candidate.

He is still one of the Joint Convenors of the Congress Forum for Socialist Action.

His literary works include, apart form the *Punjab Kesari* (from 1930 to 1933), 'Aj Ki Duniya', 'Aj Ka Manav Sanoar', 'Manav Sangharsh' and 'Bharat Ka Itihas'.

All these books have been accepted as text books for various classes by the Punjab and Rajasthan Universities. Among his English works are: 'Man—Through the Evolutionary Process', 'University Education', 'Social Education in India,' and 'Miscellaneous Lectures and Writings on Educational Topics.'

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Vidyalankar, Satyadev

——See under Satyadev Vidyalankar

Vidyanatha (13th Century)

Vidyanatha was a famous Sanskrit writer on poetics in the court of king Prataparudara of Kakatiya dynasty.

Vidyanatha was the court poet of king Prataparudara (1294-1323) of Kakatiya dynasty, with capital at Eka-shila-nagara (Warangal, Andhra). Vidyanatha seems to be the title conferred on the poet-critic by his patron, his real name being Agastya, perhaps.

He is credited with 74 works, some of which are *Bala-Bharata* (a poem in 20 contos describing the central story of the *Mahabharata*), *Krishna-charita* (describing in prose Shrikrishna's life), *Nala-kirti- kaumude* (narrating the story of the legendary king Nala, only 2 cantos extant), *Lakshmi-stotra*, *Shiva-stava Mani-pariksh*, *Sakaladhikara*, etc.

His most famous work is *Pratapatudra-yashobhusana*, a comprehensive text-book of poetics (including dramaturgy) very popular in South India. Its peculiarity, suggested perhaps by Udbhata and adopted by Vidyadhara before him, is that all the illustrations in it are composed in praise of his patron king Prataparudra (also called ViraRudra or Rudra), to the extent that the third chapter gives through illustration a small self-complete model play *Prataparudra-kalyanam* eulogising the patron's munificence and valour.

The peculiarity seems to have been popularised by Vidyanat, emulated by many later writers and recognised as characterising the mode of compositions called Yashobhushana.

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Vidyapati (14th — 15th Century)

Vidyapati, born at Bispi in Madhubani, was an eminent poet.

A distinguished poet from Mithila who flourished in the first half of the 15th century, Vidyapati is known for his erotic and devotional poetry. His elegant and exquisite songs on Radha and Krishna, sung in worship and dance performances, are so popular that he has been claimed as a poet in the literary traditions of several languages - Maithili, Hindi, and Bengali.

Many lesser poets seem to have appropriated his name for their own compositions and, in consequence, a mass of poems have come down to us in the name of Vidyapati.

It is also likely that the name Vidyapati was used as a title, meaning 'Master of knowledge' - a title assumed by a poet or conferred on him. Notwithstanding these uncertainties, many of these 'Vidyapati' songs are remarkable for their lyrical charm, erotic propensity and devotional fervour. -CE)

Vidyapati was born in the village of Bispi in the district of Madhubani (Bihar) in a Brahmin family of scholar-courtiers who held high positions with the Karnata kings for more than five generations. His hereditary surname

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was Thakur, which signified possession of landed property.

The family had been noted for its cultural and literary traditions. After the downfall of the last Karnata ruler, Harisimhadeva, in 1324, Mithila passed into the hands of Kameshvara Thakur of Oinabara dynasty. Then followed years of changing fortunes and political unrest.

Vidyapati's father, Ganapati Thakur, was attached to the court of the Oinabara kings and served as many as seven rulers covering four generations of the Oinabaras. Vidyapati's preceptor was Hari Mishra, a courst poet of king Ganeshwar and a well-known scholar of the time. Vidyapati studied almost all the shastras under his guidance.

He is supposed to have enjoyed the patronage of a number of succeeding rulers of Mithila such as Ganeshwar, Kirti Simha, Deva Simha, and Shiva Simha. Under the patronage of Kirti Simha he composed *Kirtilata* in the Avahatta language, eulogising the heroism of the princes, Kirti Simha and Vira Simha. Another poem in Avahtta, *Kirtipataka*, praised the valour of Shiva Simha, his patron later.

Shiva Simha granted him the deed of Bispi village, and it was under his liberal patronage that his genius found its finest flowering. He now applied himself to the composition of erotic songs on the pattern of Jayadeva's *Gitagovind*. All these songs were written in Maithili, his mother- tongue, and were set to music in different ragas. Their popularity was unprecedented. These songs, about a thousand in number, have been collected under the title *Padavali*. They extol the love of Radha and Krishna and soon became the favourite of the Vaishnavas.

Regarding Vidyapati's sect there is no unanimity. To Chaitanya and his followers in Bengal he was a Vaishnava. For some scholars in Mithila he was a Shaiva. Others took him for a Shakta. Some thought that he was a worshipper of five deities: Vishnu, Shiva, Durga, Ganesha, and the Sun. As for Vidyapati, he sang of them all: 'Bhala Hari Bhala Hara Bhala tua Kala.' (Good thou art as Hari, good art as Hara, and good thou art as Shakti).

Vidyapati, was known by many epithets. The copper-plate grant of Bispi refers to him as 'Abhinava Jayadeva'. He was also known as 'Kavikanthahara', 'Kavikokila', 'Kavishekhara', and 'Kaviranjana' - epithets he used as signature lines in his poems. The poet is also said to have been adorned with the titles of 'Dashavadhana' and 'Panchanama' by emperor of Delhi.

Vidyapati inspired the poets of Bengal, Assam and Orissa. His love-songs were widely popular, and many poets imitated his language. Their language was an amalgam of Maithili and Bengali which came to be known as Brajabuli. Along with the cult of Chaitanya, the songs of Vidyapati spread far and wide, and the poet came to be recognised as one of the greatest exponents of divine love.

Vidyapati's *Padavali* has a pride of place in the erotic-cum- devotional poetry of Hindi. A Shaiva by family tradition, a Vaishnava by inclination, and a poet of love and beauty by instinct, Vidyapati wrote enchanting songs about Krishna and Radha. His partrayal of the physical beauty of an adolescent 'nayika' and his depiction of the love-sports of a woman skilled in the erotic art are simply fascinating. The songs dealing with separation in love are also extremely poignant. There are few poets who can dwell so effectively on different moods or aspects of love.

There is also a strong folk tradition in Vidyapati's songs. Folk-rituals of love and marriage and other social conventions are interwoven in many of his songs. Even today they are sung by the women of Mithila on occasions of birth and marriage. There are some verses in which Vidyapati describes the pranks of an artful woman or the dilemma of a young wife in the company of a child-husband.

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Vidyapati has been rightly called 'Abhinava Jayadeva' because of his mellifluous language and lyricism. His pictorial quality and poetic imagery are superb.

The anthologies of Vaishnava lyrics compiled in the eighteenth century contain some poems with the signature of Vidyapati in the colophon (i.e. the final couplet). With a very few exceptions, the poems, rather songs, are written in a peculiar mixed language, now called Brajabuli, and on its strength Vidyapati was accepted as a Bengali poet. The name 'Vidyapati' occurs in a number of works found in old manuscripts. Some of the works, mentioned below, are ascribed to him:

Kirthilata: A biographical narrative in Avahatta on the ruler Kirtisimha. The manuscript was discovered in Nepal by Haraprasad Sastri.

Krithipataka: A poem also written in Avahattta, found in a very mutilated manuscript in Nepal.

Bhuparikrama (in Sanskrit) contains the description of the main 'tirthas' in India.

Purushapariksha (in Sanskrit) is a collection of stories and anecdotes that were popular at the time. This work was translated into Bengali in the second decade of the nineteenth century.

Likhanavali (in Sanskrit) is a guide-book for writing letters and documents.

Gangavakyavali and *Shaivasarvasvasara* (both in Sanskrit) are ritualistic treatises.

Vidhagasara and *Dana-vakyavali* (both in Sanskrit) are 'smriti' works.

Durgapujatarangini and Vyadi-bhakti-tarangini (both in Sanskrit) are handbooks on the worship of two of the most popular deities in eastern India, Durga and Manasa (the snake-goddess).

Gorakshavijaya (in Sanskrit and Vernacular) is a dramatic work in the current popular style. The theme is the well-known Yogic story of Minanatha's rescue from the clutches of Dakini women.

Manimanjari, another dramatic treatise, on the pattern of *Karpuramanjari*, ascribed to Vidyapati, is now not available.

All the works are ascribed to the authorship of a single person Vidyapati. No doubt, the works carry the name of the author, but the names of the poet's patrons mentioned in them go against the assumption that all the authors are the same person. That would imply that a single scholar-poet Vidyapati was actively writing from the beginning of the 5th century to its closing decades.

is an impossibility that ought to engage the minds of serious scholars. The only conclusion that can be made is that 'Vidyapati' was not the name of a single person but was a general pseudonym that was adopted by scholars and poets in eastern India for centuries before the pre-modern period.

The vernacular poems of Vidyapati are important contributions to Indian literature. They are written not in pure Maithili, but in a poetic language which had its base in Avahatta and was influenced by Maithili and Bengali. This poetic speech was adopted from the late fifteenth century as the language for short poems and songs by scholar-poets enjoying the patronage of kings, rulers and zamindars.

The language was simple as well as mellifluous, and it easily carried in the vernacular the picturesqueness of Sanskrit poetry. The subject is mainly the love legends of Radha and Krishna, but Shiva and Parvati were not neglected either.

A couple of songs of Vidyapati mention Hussain Shah (or his son) as his patron. These songs probably belong to some Bengali poet. The poems in Bengali were undoubtedly written by a poet of Bengal.

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Vidyaranaya Swamin (14th Century)

Vidyaranaya Swamin was an eminent Sanskrit scholar and the celebrated author of *Panchadashi*.

Vidyaranaya Swamin is the celebrated author of *Panchadashi*. He is believed to have lived in the fourteenth century as the family guru of Harihara I and Bukka, the founder of the Vijayanagara kingdom in South India. He is said to have occupied the seat of the 'Sringeri matha' (one of the four principal mathas established by Shri Shankaracharya himself) from 1377 to 1386. In the field of religion and philosophy he is considered one of the greatest scholars and an exponent of the post-Shankara Advaita-Vedanta.

He was a great scholar of vedic and post-vedic literature. His exposition of the bliss-nature of self is primarily based on the upanishadic view of Brahman as expounded by the two main post-Shankara Advaita schools, the Vivarana and the Bhamati. He was the follower of the former which is also known as 'pratibimbavada'.

He has slightly modified the form of the pratibimbavada (reflection) theory, and as such it is referred to as 'abhasavada' (appearance). Accordingly, reflection is a mere appearance, an illusory manifestation and not real and identical with the prototype as expounded by the followers of the Vivarana school.

Vidyaranya is reputed to be the same as Madhava, the brother of Sayana, the great Vedic commentator. He was a disciple of Shankaranada whom he remembers with reverence at the beginning of his work, *Panchadashi*:

Namah Shri Shankarananda gurupadambujanmane
Savilasa mahamohagrahagrasaikakarmane. I 1.

Besides *Panchadashi*, a number of other works, such as *Sarvadarshana-samgraha, Drik-drishya-viveka, Shri Shankara-digvijaya, Jivanmukti-viveka, Vivaranapramaye-samgraha*, *Upanishad-dipika* are ascribed to him.

About his contribution *Panchadashi* there is a controversy. Traditionally, it is believed to be a work by Vidyaranya and Bharatitirtha. The first six chapters are ascribed to Vidyaranya and the other nine to Bharatitirtha. However, Nishchaladasa Swamin in his commentary, *Vrittiprabhakara*, states that Madhava Vidyaranya is the author of the first ten chapters of *Panchadashi* and Bharatitirtha of the other five, but Appayya Dikshita who lived much earlier than Nishchaladasa attributes several chapters of *Panchadashi* to Bharatitirtha and makes no mention of Vidyaranya, yet a majority of scholars are of the opinion that *Panchandashi* and *Vivarana-prameya-samgraha* are difinitely the work of Vidyaranya himself.

There is also a controversy about the identity of Madhava-Vidyaranya and Bharatitirtha. Mahadevan suggests the possibility of *Madhava* and Bharatitirtha as being the surnames of Vidyaranya. The colophon to one of the manuscripts (Descriptive Catalogue, Vol. XII., No. 7067) available at the Tanjore Palace Library makes use of the name Bharatitirtha-Vidyaranya.

This shows that Bharatitirtha might have had the surname Vidyaranaya. He suggests another possibility that the name Vidyaranya was an appellation common to both Madhava and Bharatitirtha. Madhava and Vidyaranya, however, seem to be the names of the same person.

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Vidyarnava, Bhuban Mohan (? — 1941)

Bhuban Mohan Vidyarnava, born at Bejura in the district of Sylhet, was an eminent Bengali journalist and writer.

Son of Iswar Chandra Bhattacharya, Bhuban Mohan Vidyarnava was born sometime in the early sixties of the nineteenth century in the well-known Visharad family of the village of Bejura of the Habiganj sub-division in the district of Sylhet. The Visharad family was noted for its traditional oriental scholarship.

Bhuban Mohan, along with his younger brother Gopimohan, was educated on traditional lines and both acquired an enviable command over the Hindu scriptures and Hindu philosophy. Gopimohan in later life acquired the title of Sastri and served as a teacher in the Normal School at Silchar. Gopimohan's orthodoxy was of the strictest kind. Bhuban Mohan was also orthodox, but he did not have a frozen mind. There were occasions when he could rise above orthodoxy and respond to the needs of the time.

It is a journalist that Bhuban Mohan has left a name behind. In fact, none before him in the Surma Valley had wielded the pen so forcefully for the national cause. He had his early training in journalism under Kaliprasanna Kavya-Vishrad of the *Hitavadi*, and for some time he even acted as the sub-editor of that paper. He also came in contact with Rai Bahadur Kaliprasanna Ghose of Dacca and some of his early writings were published in Ghose's monthly journal, the *Sadhana*.

During the time of Swadeshi Movement Bhuban Mohan came to Sylhet and there he was appointed the Head Pandit of the National School which was started in 1906. Under his editorship, in 1909 was published the weekly Bengali paper *Deshabarta*. It was patronised by the nationalist-minded gentry of Sylhet, among whom the names of Rai Bahadur Dulal Chandra Deb and Kali Kamal Das deserve special mention.

Through this paper, Bhuban Mohan began to preach the Swadeshi spirit and at the sametime, by his learned articles he enthused the young men with the high ideals of the culture of ancient India. About two years later, he came to Silchar and became the Editor of the Bengali weekly, the *Surma*, which was published by the Aryan Trading Company in 1911.

In 1914, the *Surma* was converted into a daily paper and it kept people informed of the developments of the Great War. After the Fourth Surma Valley Political Conference at Karimganj in 1920, on Bipin Chandra Pal's initiative was published the Bengali weekly *Jansakti* from Sylhet to fight for the national cause and Bhuban Mohan became its first Editor.

Politically, Bhuban Mohan was a moderate. He did not belong to any political party. As a journalist his appeal was more to reason than to emotion. He ruthlessly criticised British policy during the famous Kharil Murder Case, when a European tea planter shot dead a tea garden labourer.

The oratorical skill of Bhuban Mohan was superb. His stentorian voice, his command over the Sanskrit and Bengali languages, and his mastery of different subjects, particularly of Indian culture and civilisation, enabled him to cast a hypnotic spell on the audience. The speeches he delivered at the Second Surma Valley Literary Conference at Maulavibazar, at Parisad, at Sunamganj and before the learned assembly at Ita, a village in Maulavibazar,

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famous for scholarship ad learning, received universal applause. It was at the Ita assembly that the title of 'Vidyarnava' was conferred on him.

Though educated in the traditional oriental line, he was alive to the necessity of Western education. He utilised his facile pen to impress upon the authorities the necessity of upgrading the Murari Chand College to the Degree standard. In this matter, he was the right-hand man of Kamini Kumar Chandra. He was one of the deputationists, who called upon the Chief Commissioner in 1916 in connection with the up-grading of the College. The efforts of the deputationists, it may be added here, proved fruitful.

Bhuban Mohan did not serve the *Janasakti* for long. Giving up the editorship he came back to Silchar and spent there the last years of his life till his death in 1941. In his daily life, he practiced austerity, almost verging on asceticism. His wife Sarvajaya Devi served him with devotion like a typical Bengali lady of that age. The rich library of Bhuban Mohan was donated to the Sanskrit Tol at Silchar after his death.

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Vidyarthi, Ganesh Shankar (1890 — 1931)

Ganesh Shanker Vidyarthi, born at Fatehpur near Kanpur in 1890, was an eminent freedom fighter and a fearless journalist.

Ganesh Shanker Vidyarthi son of Jai Narain, Assistant Teacher, Anglo-Vernacular School, Morangavali, Gwalior, and Gomati Devi, was born in a Srivastava Kayastha family at Fatehpur near Kanpur (U.P) in 1890. His early education was at home and at his father's school in Gwalior.

In 1907, he joined the Kayastha Pathshala College, Allahabad, but he left it after a few months due to family circumstances. Thereafter he worked as a teacher in a High School for a short time. From November 1911 to 1913, he worked on the editorial staff of the *Sarswati*, a Hindi monthly paper, edited by Pandit Mahabir Prasad Dwivedi and published from Allahabad. In 1913, he started a Hindi paper, the *Pratap*, from Kanpur and continued as its Editor till his death in 1931.

In his student life he studied Urdu, Persian and English. Later, he studied the writings of Victor Hugo, Bernard Shaw, Shelley, J. S. Mill, Rousseau, Mazzini and others. He was closely associated with Mahatma Gandhi, Jawaharlal Nehru and other contemporary political and literary figures. He developed a keen and clear understanding of national and international problems.

He became an active member of the Indian National Congress and of the Home Rule Movement. Peasants at several place in U.P. rose against the cruelties of the zamindars in 1920. Police fired at a peasants' mob at Rae Bareilly. Vidyarthi vehemently criticised the Government and the zamindars for their high-handedness. He was charged by the Government for spreading unrest and was arrested and the *Pratap* was asked to deposit a security of Rs. 15,000/-.

He was released in May 1922, rearrested in 1923 for his speech delivered as the President of the Fatehpur District Political Conference, and was released in January 1924. He was

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Chairman of the Reception Committee of the All India Congress Committee session held at Kanpur in 1925, a Member of the U.P. Legislative Council (1926-29), President of the U.P. Political Conference held at Farrukhabad (1929), President of the U.P. Congress Committee (1930) and Dictator of the Satyagraha Movement in U.P. during 1930.

He was arrested and remained in jail for a year (1930-31). In March 1931, communal riots flared up in Kanpur. Vidyarthi fearlessly tried his best to establish communal peace. While visiting an affected area on 25 March 1931 he was killed by a rioter. He was hardly forty-one years of age at the time of his martyrdom.

Ganesh Shanker was a fearless journalist. He had a forceful, clear, simple and fiery style. *The Pratap* under his editorship rose to be the top-most Hindi nationalist paper of Northern India and was regarded as the symbol of national aspirations. There was not a single important event of the freedom struggle or national upsurge in which the paper did not contribute its due share during the editorship of Vidyarthi.

It was a great force in creating political consciousness amongst the people. Vidyarthi encouraged, collected and trained a band of Hindi journalists and writers who did commendable work in later years.

Ganesh Shanker was closely connected with the revolutionary movement of Northern India, and Kanpur became the centre of such activities during this period. Famous revolutionaries, Chandra Shekhar Azad, Raj Kumar Singh, Batukeshwar Dutt, Bhagat Singh and others were close to Vidyarthi and got help and inspiration from him.

Vidyarthi was shocked at the social and moral degradation of the Indian people and wanted laws to be passed to check the social evils; but this, he thought, was possible only by a national Government. He wanted to check beggary, to rehabilitate the prostitutes, to prevent young boys being trained as Sadhus and ascetics and to improve the condition of women.

He was opposed to the powerful impact of Western civilisation, which he thought, made Indian intellectuals slaves of foreign culture and civilisation. But, he favoured making changes in Indian life by observing the conditions of life of other countries.

A strong feeling of nationalism dominated his thought and activities throughout his life. Nationalism to him was not a synonym for casteism or provincialism, it was not associated with religious principles or social taboos and restrictions, but it was born out of the image of the country that he cherished. A nation, he believed, never grows to its full stature in a state of slavery, but only an independent country could be the home of a national life. "Take up any work," he wrote, "Start any organisation, this disease creeps into it with such alarming rapidity that it spells complete failure of all our efforts to stand united. So much so, that even in our struggle for freedom when unity and solidarity is the basic essential for realisation of our aims, this disastrous malady does not leave us; there is no regard for any ideal, respect for the nation or any consideration to the appeals of the topmost leaders of the country."

Vidyarathi accepted religion as a great force in regulating man's life for pure, truthful and peaceful living. But, he was opposed to religious fanaticism. He criticiseds the Hindus who thought of Hindu Rashtra and Muslims who dreamt of Kabul and Mecca. An Indian national for him consisted of all the people living in the country and not dominated by any particular religion or sect.

He believed in communal harmony and unity between the Hindus and the Muslims as essential for the country. Throughout his life, he fought against the evil and died a martyr for the establishment of communal peace.

Education, he believed, was necessary for the nation. He charged the British government with neglecting the spread of primary education

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amongst the people. He lamented the sorry state of female education and the existence of bad textbooks in school, published by foreign publishers. He was opposed to the establishment of educational institution based on caste, creed and religion or imparting religious education to children.

He declared, "While I am in favour or moral education, being given to the children, I strongly disapprove of the religious education. And for imparting moral education to the youth, I do not see why it should be necessary to lean on any sect or religion. While moral education will make the children generous-hearted and liberal in their thinking, any sectarian teaching would tend to make them become narrow-minded and rigid in their views."

In his Presidential address at the Fatehpur District Political Conference in 1923, Vidyarthi said, "I am opposed to all forms of exploitation. Be that exploitation of the present day bureaucracy or the landlords or the moneyed people and of the higher castes." In his jail diary a couple of months before his death, he wrote: "For the whole of my life I have been fighting hard against all uncivilised in human behaviour."

He criticised the British government for its oppressive measures, such as denying higher posts to Indians, discrimination against Indians on the basis of race and colour, slavish recruitment of coolies for British colonies, for disappearance of village autonomy, spread of goondaism, terrorism, sectarianism and neptoism after the establishment of the British Raj, not implementing the promiseds made by queen Victoria, denying Indians liberalism and freedom enjoyed by the people of England, and propagating the feeling that every Englishman in India was Almighty God's civilising agent for the country. "The future," he said, "belongs to the peasants and labourers."

Though extremely busy, he started in 1929 a 'Sewa Ashram' at a village named Narwal, a few miles from Kanpur where he organised village uplift work, which was soon extended to about 200 villages. He also organised labourers in Kanpur. He had a fire and zeal that made him one of the most popular and top-most political leaders of his times.

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Vidyasagar, Iswarchandra (1820 — 1891)

Iswar Chandra Vidyasagar, born at Birsingha in Midnapore district in 1820, was an eminent Bengali novelist and social reformer.

Iswar Chandra Vidyasagar was born on 26 September 1820 in the village of Birsingha in Midnapore district of West Bengal. His original ancestral home was in Hooghly district and Ramjoy Tarkalankar, his grandfather, moved to Birsingha and settled there.

Thakurdas Bandyopadhyaya, the father of Vidyasagar, was a poor Brahmin and his mother was Bhagabati Devi, daughter of Ramakanto Tarkabagish of Goghat. Iswar Chandra had three brothers. They were Dinabandhu Nayayaratna, Shambhu Chandra Vidyaratana and Ishan Chandra Bandyopadhyaya. His father worked as a petty clerk in some business concern in Calcutta on a monthly income of rupees eight only. Vidyasagar, therefore, came of a very poor middle-class Brahmin family.

Iswar Chandra married at the age of fourteen. His wife was Dinamani Devi, daughter of Satrughna Bhattacharya of village Khirpayee.

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Narayan Chandra Bandyopadhyaya was their only son.

Iswar Chandra was sent to the village 'Pathsala' at the age of five. He was a keen boy and during his study there for three years, he was a favourite of his 'Guru Mahasaya' (village school teacher). In 1253 B.S., he came to Calcutta with his father for further education. It is stated that while coming to Calcutta on foot, he on eager questioning to his father contrived to learn the English numerals from the figures on the milestones by the roadside. In Calcutta, he entered a 'Pathsala' in Burrabazar.

His father wanted him to be well-versed in Sanskrit. So he went to the Sanskrit College in 1829. It was the intention of his father that his son would carry on the old ancestral profession of running "Chatuspathis" for the purpose of imparting Sanskrit knowledge and culture to the people. Very soon, Vidyasagar made his mark as a very meritorious student. In 1831, he secured a monthly scholarship of Rs. 5/-. He was so poor that he could not afford a light and had to read standing under a street lamp.

During twelve years and five months (1829-42), he studied Sanskrit in its various branches, viz., Literature, Vedanta, Smriti, Nyaya, Alankar and Jyotish. By dint of his merit, he always distinguished himself in his classes and won scholarships. In the annual examination he stood second and was given a cash award of Rs. 80/-.

From his early life, Iswar Chandra was greatly influenced by his parents. He revered them like gods on earth and remained devoted to them throughout his life. Some of the noblest virtues of Iswar Chandra, such as, patience, straight-forwardness, integrity, fellow-feeling, kindness, piety and faith in truth and justice, were inherited by him from his parents.

When Iswar Chandra lived in Burrabazzar during his school days in Calcutta, Raimoni Devi, a lady of the house where he stayed, treated him with kindness and affection. This had a very great influence on him and was responsible for his sympathy and consideration to the cause of education and social justice to women.

Iswar Chandra had a brilliant career, both as a student and as a man. Though a Sanskrit Pandit, he did not hesitate to learn English. In 1830, when he was a student of Sanskrit Grammar, he also joined the English class of the Sanskrit College. In 1834-35, he secured rewards for his proficiency in English. Even when he worked as a first Pandit of the Fort William College, he took private tuition in English from Dr. Durgamohan Banerjee to have a better knowledge of the language. He also learned Hindi in 1841. In 1839, he appeared in an examination of the Hindu Law Committee and was declared to be "qualified by his eminent knowledge of the Hindu law."

After finishing his education in 1841, Iswar Chandra entered Government service and worked as the Head Pandit in the College of Fort William. As the Assistant Secretary of the Sanskrit College, he made certain proposals for improvement there but as these were not accepted by the Council of Education, he resigned his post to vindicate his honour. In 1849, he was appointed Head Assistant of the Fort William College and the year after, he was made a Professor in the Sanskrit College, where he rose to be the Principal the following year. He introduced various measures of reform there.

In 1855, Iswar Chandra was appointed Special Inspector of Schools for the Districts of Hooghly, Midnapore, Burdwan and Nadia in addition to his duties as Principal, on a consolidated pay of Rs. 500/- per month. He took this opportunity to establish a number of model vernacular schools and girls's schools in these areas. This, however, seemed to have incurred the displeasure of the then Director of Public Instruction and Iswar Chandra gave up his appointment under the Government in 1858. Nevertheless, he was still consulted in matters of education by successive Lieutenant-Governors.

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The famous honorary title of 'Vidyasagar' was given to him by the authorities of the Sanskrit College for his high attainments in learning. In 1880, Queen Victoria conferred on him the title of C.I.E. in recognition of his outstanding social reforms. He was made an Honorary Member of the Royal Asiatic Society of England in 1864.

Not only as a man of vast and versatile learning, Vidyasagar was also loved by his countrymen for his outstanding social and educational reforms and an unprecedented love and feeling for the poor and the downtrodden. He was a household word for his munificence and philanthropy even in the remotest corner of the country.

He started several schools for the spread of education and brought innovations in the Sanskrit College. He improved the scope for studying English and threw open the doors of the conservative Sanskrit College to the students of lower castes.

The well-known Metropolitan College was founded by him in 1864. He was also closely associated with the working of the Government Wards Institution, the Hindu Family Annuity Fund and the Tattwabodhini Sabha of Devendranath Tagore. The Indian Association for the Cultivation of Science also received his active interest and cash contribution. In 1853, he established a free school and in 1890, started the Birsingha Bhagabati Vidyalaya in his native village in memory of his mother.

Though versed in Sanskrit and the Shastras, his ideas were progressive. He did not hesitate to go against the conservative section who opposed by Mr. Drinkwater Bethune in 1849 and acted as its Secretary for a time. Iswar Chandra was also encouraged by Mr. Halliday, the then Governor of Bengal, in the cause of spreading female education in the villages.

It was Vidyasagar who in a sense, should be regarded as the originator of modern Bengali language, after ridding it of the shackles of rigidity and the pedantic exclusionism of Sanskrit. Rabindranath called him an artist for his sense of beauty in his Bengali writings. To him, this language is greatly in debt for its present free style, lucidity, sweetness and rich flavour.

Busy though he was, he found time for journalism as well. He published his article on widow-marriage in the *Sarbashubhankari Patrika*. Akshay Kumar Dutta often got his articles examined by Vidyasagar, who was on the Paper Committee of the *Tattwabodhini Patrika*. He was directly associated with the *Somprakash*, a distinguished journal of the time (1855). The responsibility of properly running the *Hindu Patriot* also fell on him when it fell on evil days.

Vidayasagar was an uncompromising social reformer and put up a valiant fight for introducing widow-marriage and stamping out polygamy from society. He ransacked the Shastras and wielded his mighty pen for this cause against mighty odds. He sent a petition to the Government to legalise the issue and, as a man of action, gave his son in marriage with a widow.

The more important publications of Vidyasagar are: 'Betal Panchabingshati', 'Banglar Itihas', 'Bodhodyaya', 'Sanskrit Byakarna Kaumudi' (4 parts), 'Shakuntala', 'Bidhaba Bibaha Parichalita Hawa Uchit Kina Etatbishayak Prastab', 'Barna Parichya', 'Kathamala', 'Charitabali', 'Sitar Banabas', 'Bhrantibilas', and 'Bhugole Khagole Barnanam'.

Important among several books edited by him are: 'Annada Mangal', 'Baital Pachishi', 'Raghubangsham', 'Kiratarjuniam', 'Sarbadarsana Sangraha', 'Shishupal Badh', 'Kadambari', 'Meghadutam', 'Abhijnana Shakuntalam', and 'Harsha Charitam'.

Vidyasagar never visited a foreign country, but he came in contact with foreigners, such as Messrs. Dall, Bethune, Halliday, Setton-Carr, Beadon, Martial and others and was surely influenced by them in developing firmness of

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character. He was a man of liberal outlook and progressive ideas and tried to execute them by reforming the society.

He liked the plain dress of a Bengali Pandit but, for that matter, was not a victim of regionalism. His charity and philanthropy were common knowledge in this country. Quite a number of poor families and a large number of poor students lived on his charity. He was kind and gentle to the poor and the downtrodden but he was extremely realistic and rational, firm and uncompromising in his dealings. Western knowledge was welcome to him but he had no blind faith in it and was in favour of blending the Eastern and Western cultures.

Religion, as it is ordinarily understood, had little attraction for him and he directed his thoughts more to man than to God in Heaven. He did not indulge in any political activities.

Iswar Chandra was a man of plain living and high thinking. He rose from utter poverty to moderate affluence in life. He was held in high esteem in society but he was never one of high society.

He wrote a *dhoti* and *chadar* and his famous 'Taltala Chati' (slippers) with a gait of marked individuality. Though simple in dress and habits, he was firm and spirited in character, suffering from no inferiority complex in dealing even with his superior European Officers.

As a reformer of social evils, particularly the curse of polygamy and the ban of widow-marriage and female education, as an educationist, a man of literature and learning, a philanthropist, a staunch nationalist and a man of honour and fearless independence of character, Vidyasagar will ever stand out prominently in the galaxy of great men of this country. Politics was not his domain, but in other fields of activities he contributed immensely to build up a better national consciousness and character.

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Vidyavachaspati, Indra

——See under Indra Vidyavachaspati

Vijapurkar, Vishnu Govind (1863 — 1926)

Vishnu Gobind Vijapurkar, born in 1863, was an eminent social reformer, writer and journalist.

Vishnu Gobind Vijapurkar was born on 26 August 1863. Originally known as Deshpande, the family acquired the new surname of Vijapurkar as a result of its long association with Bijapur in the State of Mysore. Vishnu's father, Govindrao Anna Vijapurkar, a Vaishnav Brahmin, was a lower-middle-class primary school teacher. His mother, Rukminibai, was the daughter of Tatyasaheb, Diwan of Kolhapur.

Vijapurkar received his first instruction in traditional learning from his parents. Upto the fourth standard he studied at Kagal and thereafter at Kolhapur. Until 1880, his life was not so remarkable. He passed the Matriculation examination at the second attempt, but was placed fourth in the Bombay Presidency.

After a short stay at the Rajaram College at Kolhapur, he joined the Deccan College of Poona, from where he got his B.A. degree with Sanskrit as a special subject, winning the Bhau Daji Prize of Rs. 170/-. He returned to the Kolhapur College for his M.A. degree which he obtained in 1893, again with Sanskrit as his special subject.

While at the Deccan College, Vijapurkar was a favourite pupil of the renowned

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Orientalist, Dr. R. G. Bhandarkar, who got him a freeship and was instrumental in getting him appointed as a Dakshina Fellow in the Deccan College. Here he served for about two years, from 1886 to 1888, and then joined the Ahmedabad College as a Fellow. Principal Candy of Rajaram College of Kolhapur, who had known Vijapurkar as a student, was pleased to have him back as a Lecturer in the College in 1894. Here he served till 1904.

Vijapurkar, who was extremely simple and modest by nature, believed in selfless work and social service. The turn of the century had, however, misfortunes in store. His wife died in 1900 and his son, a year later. The shock of these losses made Vijapurkar a changed man and for the rest of his life, he remained a lone traveller.

Vijapurkar was widely influenced by Ramdas's 'Dasbodh' and G.K. Gokhale's speeches and writings. Works of saints like Tukaram, Eknath and Kabir also cast a deep influence on him. He derived his moral code from Dnyaneshwari. So far as Western literature was concerned, he was chiefly attracted by the writings of Edmund Burke on the French Revolution, the Essays of Emerson and the Bible.

His study helped to give him a progressive outlook on life. He condemned child-marriage and resented the practice of bigamy and was an ardent protagonist of female education and believed that it should be based on utilitarian principles, rather than on abstract theories. For all his progressive outlook, however, it is quite surprising that he believed in a rigid caste system.

Vijapurkar felt that Western education through the medium of English dissociated the students from the main-stream of Indian traditional life and culture. He, therefore, advocated the establishment of a Hindu University, where education would bring out the native spirit and would not alienate the student from his inheritance in life, literature and society.

A radical in outlook in nationalist matters, Vijapurkar based his nationalism on the ideas of 'Swadeshi', 'Bahishkar' and national education. He believed that the struggle for Independence should start with basic changes in the educational pattern, boycott of foreign goods and militant journalism. He even advocated the adoption of a common language to bring about the country's unity.

He wanted to encourage industries, such as weaving, spinning, carpentry, pottery and glass manufacture for regional economic development. He suggested that primary and secondary school education should be oriented towards implementation and development of these small scale industries so that these could result in a comprehensive pattern of economic development.

Vijapurkar was the Editor of the *Grantha Mala*, a Marathi monthly magazine, from 1894 to 1906. From 1906 to 1909 he was the Editor of the *Vishwavritta*. As the magazine had a political bias, Vijapurkar was sentenced to three years' imprisonment. From 1898, he edited the *Samartha*, a semi-political weekly of Kolhapur, for ten years.

During this period, he became well-known for his articles and book-reviews, He had delivered several speeches on female and secular education at the Indian National Social Conference at Benaras in 1905 and then at the New Samartha Vidyalaya at Talegaon in 1918.

His contributions towards the resurgence of the nationalist spirit in educational and political fields is of great importance. He rendered immense service towards emancipation of the Indian youth from its crippling attachment to foreign influence. With his death, on 1 August 1926, India lost one of her eminent sons.

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Vijaya (1942 —)

Vijaya, born at Devanagore in Karnataka in 1942, is an eminent Kannada playwright, journalist and critic.

Vijaya, playwright, journalist, and critic, was born at Devanagore in Karnataka, and is an M.A.in Kannada (1982) from Mysore University. She is now Assistant Editor of the Udayavani group of Kannada papers, and President of the Karnataka Film Journalists Association.

Vijaya has contributed significantly to the Street Theatre Movement in Karnataka by writing plays suited for the purpose, especially those that reflect her preoccupation with women's predicament in our society. Equally commendable is her effort at organising these street shows which have served to raise the awareness of the common man.

These plays have been brought together and published as *Elu natakagalu* (1982) which has won the Kannada Sahitya Academy prize. She has also to her credit *Mathininda lekhanige*, a collection of column articles she wrote for a local monthly between 1973 and 1978, and *Sanna katheya Sogasu* which attempts to initiate the novice into the art of appreciating the short-story.

Her more recent work includes the editing of *Who's Who in the Kannada Theatre* for the Natak Academy, a collection of articles on S.L.Bhairappa's novel *Parva* and another on *Inamdar*, the late Kannada novelist, as well as a book on A.N.Subba Rao, the famous Kannada painter and playwright.

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Vijayan, O.V. (1931—)

O.V. Vijayan, born at Mankara in North Malabar in 1931, is a pioneer of modern Malayalam fiction.

O.V. Vijayan, a pioneer of modern Malayalam fiction, was born at Mankara near Ottappalam in North Malabar. After taking his M.A. degree in English literature from the University of Madras in 1954, he worked first as a lecturer (1951-57), then as cartoonist-cum-columnist for the well-known *Shankar's Weekly*, and finally as staff cartoonist for the then newly started English daily, *The Patriot*.

Since 1967 he has been a freelancer, contributing cartoons and articles to numerous periodicals in English and Malayalam. The first note-worthy novel that almost catapulted Vijayan to fame is the controversial *Khasakkinte itihasam* (The epic of Khasak) which was innovatingly modern in its conception as well as technique of narration. The hero, rather the anti-hero, is a young man named Ravi, who, educated and contemplative, seeks to probe the roots of existence and explore the mysterious depths of human relations.

Haunted by the sin of incest, he reaches Khasak, a fabulous village, as the master working in a single-teacher school. The village, where myth and reality seem to co-exist,

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is inhabited by people of various castes and religions and is remarkably rich in legends as well as strange characters.

An epidemic kills thousands of inhabitants in the village. Ravi, who has been living a grossly voluptuous life, gets frustrated in the end and decides to leave the village. While waiting at the bus-stop, he is bitten to death by a snake. As in his life, so in his death which has also been interpreted as a suicide he shows a detachment seldom met with in the workaday world.

The novel is remarkable for its juxtaposition of the earthly and the eerie, the real and the surreal, the comic and the serious, as also for its charged metaphoric idiom that immediately became fashionable in the language. This novel won the author the Odakkuzhal and SPCS awards and a few other prizes.

Vijayan's next notable work is *Dharma puranam* (1985) which, according to some critics, is full of truths that the writer could not ignore nor could the reader be blind to. In this, we have nothing of the romaticism so conspicuous in the first novel but have instead an excursion into the recesses of India's soul.

The novel is a scathing critique of power in all its dreadful manifestations. It has been criticised as repulsively scatological, but the author believes that only such a language can express our political scenario after independance. The novel, deliberately violates all the accepted norms of decent language and idiom and mix the sublime and the grotesque is strange proportions. The book has been translated by the author himself into English under the title The Saga of Dharmapuri (1988).

In 1990, Vijayan received the Kerala Sahitya Akademi and the Sahitya Akademi Awards for *Gurusagaram*, his latest novel, a spiritual odyssey into the human psyche. He has also written two other novels and a number of carefully crafted short stories which throw light on the working of the human mind.

Some of these have been translated by the author into English and collected under the title *After Hanging and Other Stories* (Penguin India, 1989) that won the Sahitya Akademi Translation Award in Egnlish for the year 1991.

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Vijayaraghavachariar, C. (1852 — 1944)

Salem C. Vijayaraghavachariar, born at Pon Vilaindha Kalathur in Chingleput district in 1852, was an eminent freedom fighter, politician and scholar.

Few succeed in keeping pace with changing times. Of the few, one in a thousand remains in limelight throughout his life. Chakravarti Vijayraghvachariar of Salem was one such fortunate man. His very surname mean an emperor. He was indeed an emperor for over 60 years in our public life with few to equal and none to surpass.

Salem C. Vijayaraghavachariar, as he was popularly known, was born on 18 June 1852 in an orthodox Vaishnavite Brahmin family at Pon Vilaindha Kalathur, in Maduranthakam taluka, Chingleput district, Tamil Nadu. He was one of the twelve children born to Sadagopachariar and Kannukavalli Ammal. His father, being a *purohit* and steeped in religious lore, was eager to bring up his son according to orthodox traditions. At a very early age,

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Vijayaraghavachariar was sent to the Veda *Pathasala* in his village and he was brought up in a tradition of memorising the Vedas, by which process, "the foundation of method and memory" which stood him in good stead in later years was deeply laid.

His real English education began in his twelfth year. He joined the Madras Pachaiyappa's High School in 1868 and matriculated in 1870. He joined the Madras Presidency College in 1871 and graduated in 1875. He was appointed a Lecturer in the Madras Presidency College in 1875.

Later, he was transferred to the Government College, Mangalore, where, after three years of service, he resigned his post. Subsequently, he joined the Salem Municipal College as a Lecturer in English and Mathematics. He privately appeared for the Law examination and began to practise in 1881.

He was a very able Advocate and a leader of the Bar at Salem. In 1882, a short time after he set up practice at Salem, there was a Hindu-Muslim riot. Vijayaraghavachariar was implicated in the riot and charges were framed against him. He relentlessly fought the charges in the Court of Law and finally came out unscathed.

His efficiency in advocacy was further brought to the fore by his pleading for the other persons implicated in the riot and who were sent to the Andamans. He finally succeeded in getting them released. Besides, he took objection to his being disqualified from the membership of the Municipal Council, Salem, of which he was a member during the period of the riot.

As a result of his appeal, he was not only reinstated in the Municipal Council, but was able to obtain from the Secretary of State for India a sum of Rs. 100/- as a nominal damage for removing him from the Municipal Council during the period of the riot.

The Salem riots of 1882 made Vijayaraghavachariar famous overnight. He was called "The Hero of Salem." He was also called "The Lion of South India." When the Indian National Congress was started in 1885, Salem Vijayaraghavachariar was one of the special invitees. He was a close associate of A.O. Hume, the founder of the Indian National Congress.

He attended the Bombay session of the Congress and in 1887, he was one of the members of the Committee which drafted the Constitution of the Indian National Congress. From then on, Vijayaraghavachariar became an ardent freedom-fighter. All the early names associated with the Congress history were either the friends or coworkers of Vijayaraghavachariar. His counsels and leadership were much sought after by the Congressmen of the early days.

Dadabhai Naoroji, Bal Gangadhar Tilak, Gopala Krishna Gokhale, Dr. Ansari, Maulana Azad, Hakim Ajmal Khan, Lala Lajpat Rai, C. Rajagopalchari and Motilal Nehru were all associated with him in the early activities of the Congress. In 1899, he was made a member of the Indian Congress Propaganda Committee, he carried the message of the Congress to the people of the country.

With the advent of Mahatma Gandhi, there was a rift in the Congress ranks between the old moderates and the new radicals. Even earlier, the ideas of the moderates did not appeal to him. He kept aloof from active party work for a period after the Surat split of the Congress and later joined with redoubled vigour to carry the message of the Mahatma. The climax of his political career came when in 1920, he was elected to preside over the Indian National Congress Session at Nagpur, where Gandhiji's advocacy of 'Poorna Swaraj' through non-violent non-cooperation was debated and accepted.

He, with his powerful oratory, gave many a wordly battle of the Council Entry Programme drawn up by them and broke to pieces their opposition to Mahatma Gandhi. He was also in

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the vanguard of the opposition to the Simon Commission that toured the country in 1929. He took an active part in the Committee that met under Motilal Nehru to frame the Constitution for India. He appealed to the League of Nations to intervene and arbitrate in the Indian deadlock.

He was rigidly logical and did not fully approve Gandhi's line of action. But, he conducted the proceedings with great dignity and decorum by vacating the chair whenever a subject came up involving differences of opinion. He drafted a Swaraj Constitution for India. The idea of fighting the Government from within the councils did not appeal to him.

At the meeting of Subjects Committee of Congress at the Kakinada Session in 1923, he opposed Council entry. Then, Motilal Nehru, sponsor of Council entry, angrily remarked at the fun of a practicing lawyer opposing him. Then, Vijayaraghavachariar retorted emotionally that he did not join the Congress after amassing wealth. He was in the Congress since his student days and all his earnings were spent for public service.

He was obliged to continue at the Bar with the permission of Gandhiji to make both ends meet and only a Mahatma could understand him. Mohamud Ali as President, expressed his inability to intervene when two former Presidents and veterans were crossing swords. Sensing the mood of the House, Motilal withdrew his remarks and apologised.

But, he approved the boycott of Simon Commission and thought poorly of the outcome of the Round Table Conference. He also assisted in drafting the Nehru Report. He was rightly regarded as a constitutional *pundit* by one and all. He was respected as a patriot without self or stain.

His entry into public life began with his membership of the Salem Municipal Council in 1882. In 1895, he was elected to the Madras Legislative Council which body he served for 6 Years, till 1901. In 1913, he was elected to the Imperial Legislative Council with which he was associated till the year 1916. At Delhi, he worked in close co-operation with great leaders like Madan Mohan Malaviya, Surendranath Banerjea and Gopala Krishna Gokhle.

His activities in the Legislative Assembly were marked by an intense patriotism and a fearless advocacy of the cause which he considered reasonable. When Lord Birkenhead, the Secretary of State for India, threw out a challenge, whether Indians could draw up a Constitution for India, Vijayaraghavachariar took up the challenge and drew up the Swaraj Constitution for India.

In many aspects, Vijayaraghavachariar was very much ahead of his times. He advocated post-puberty marriage for women and also the right of the daughter to have a share in her father's Property. He advocated the much-needed change in the Hindu law at a time when any talk about it was a taboo.

He was a champion of the Depressed Classes. He rendered great assistance to Swami Sharathananda in his work connected with the Anti-Untouchability League. His multi-sided personality also found expression in his participation in the organisation of the Hindu Mahasabha. He presided over the All India Hindu Mahasabha Session at Akola in 1931.

Vijayaraghavachariar was one of the two Vice-Presidents of the Madras Branch of the passive Resistance Movement. Mahatma Gandhi was its President, the other Vice-President was G. Kasturi Ranga Iyengar, Editor of the *Hindu*. Viajyaraghavachariar was a pioneer of Indian nationalism. He was a chip of the old block that started the Indian National Congress and was a very large chip at that. He was *par excellence* a man of action.

But, at the same time he did not lack heart. He always supported the cause of the weak and the downtrodden. His powerful advocacy of the cause of labour and the non-Brahmins bear ample testimony to the largeness of his heart.

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He was also munificent in his donations to causes dear to him. The Anti-Untouchability League and the Congress Propaganda Organisation in England in its early days received liberal financial support from him. He lived to a ripe old age of ninety-two. Thought, at the evening of his life, the diadem of leadership in South India, passed on from his hands to his co-practioner in Salem, C. Rajagopalchari, he contented himself with giving periodic advice on matters of public importance through his regular contribution to the Madras journals.

His long life is a crowded period of relentless struggle against Imperialism and economic and social distress. Though an anti-Imperialist, he had life-long friendship with some of the representatives of Imperialism in India, viz., Governors and Viceroys. Lord Ripon, Lord Curzon, Lord Pentl and, Lord and Lady Hardinge, Sir Conran Smith and Sir William Meyer were his friends from the Imperialistic Bloc, while Eardly Norton, the great Advocate, who argued his Salem Riots Case and saved him from transportation to the Andamans, was his intimate friend. With other friends of India, C. F. Andrews, A. O. Hume, Mrs. Annie Besant and Charles Bradlaugh, he was on intimate terms.

The voice of the Lion of South India was stilled when he passed away very peacefully on 19 April 1944. After his death, his valuable collections were treasured in the Memorial Library and Lecture Halls specially constructed and named after him. The Salem public even today visit the Library, browse among the books, which he used and draw inspiration from the life of this great savant.

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Vijayaraghavachariar, S.V. (1880 — 1950)

S.V. Vijayaraghavachariar, born in 1880, was an eminent Tamil writer and scholar.

S.V. Vijayaraghavachariar popularly known by his initials S.V.V., was a practising advocate at Tiruvannamalai. His humorous disposition, racy anecdotal conversation and ability to see humour in the ways of men, entertained his colleagues in profession and they prodded him to take to writing. Thus, he was well past forty when he wrote his first piece, 'An Elephant's Creed in Court', in *Everyman's Review*, which he owed to his admiring elder in profession V.V. Srinivasa Iyenger.

This was about an unending dispute between two sub-sects of Vaishnavites as to which sub-sect's caste mark the temple elephant should sport. This blew up into a futile, long-drawn legal battle beginning with the local Munsif Court. This first piece which poked so much irreverent fun at the ways of men of religion and legal profession. But the fact was that S.V.V. himself, apart from being a lawyer, was a deeply religious man and firmly attached to his orthodoxy.

His orthodoxy did not, however, deter him from ridiculing the idiosyncrasies of both the institutions. He was intensely human and warm-hearted and that showed in his attachment to be orthodoxy. In spite of his old world attachment, he was capable of communicating on the wave-

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length of the younger generation with a sympathetic understanding. His humour was gentle and without malice.

These characteristics were, perhaps, the reasons he was soon drawn into the columns of *The Hindu*, the columns R.K.Narayanan was to occupy later. He wrote one column-length every Saturday. Probably, he never set foot beyond the borders of the Tamil speaking world, and the Tamil middle-class Brahmin life was all he knew and could write about, besides his legal profession which provided him a store-house of aberrations and idiosyncrasies of social and individual behaviours. S.V.V. in those twenties and thirties became a morning habit, much like the inevitable coffee and *The Hindu* daily.

He wrote what naturally came to him, not bothering whether it was to be a sketch, a short story or a skit. Inevitably, his writing defied all classification. He started writing in English because the magazine that opened up its pages for him was an English one, and later, an English daily, *The Hindu*, reserved a regular column for him. He wrote in English with ease, but with a large sprinkling of Tamil/Sanskrit words which did not get translated as they flowed. S.V.V. did not bother. He just wrote, never aspiring to be a writer.

Sometime during the later half of thirties, S.S.Vasan and Kalki of *Ananda Vikatan*, the most popular and the largest selling magazine then in Tamil, went all the way to Tiruvannamalai and persuaded S.V.V. to switch over to Tamil. He did and from then on, he wrote only in Tamil, till his death in 1950. He came into his own in Tamil. He wrote every week without a stop till death intervened. His writings in Tamil varied in form, tone and content.

The early writings, as in English, were of light-hearted fun at aberrations, foibles and incongruities that were not visible on the surface, but exposed themselves when they came out of S.V.V.'s pen and they hurt-nobody. What he made fun of are still to be found with us, even after sixty years; only they have grown and have been institutionalised. Hence the sketches he wrote are still relevant and readable, much to our embarrassment.

Later, in the forties, S.V.V. began writing longer pieces and because of their length, they have to be categorised as novels though by strict critical standards, they may not be considered so. Nor would the grammarians approve of his Tamil. But, sure enough, life emerged and characters lived in his writings, regardless of what critics and grammarians said. They had a moral perspective without obvious moralising. Whatever S.V.V. wrote and whatever form or formlessness they took, they were of absorbing human interest and full of human warmth and love even as he made fun.

S.V.V.'s writing career stretched over 25 years and his output both in English and in Tamil was considerable. However, he was a writer who never thought of himself to be a writer. If his writings provided some joy to his readers and brought a cheer on their faces, that was good enough reason for him to write and there the whole matter ended.

S.V.V.'s writings include: (English): *Soap Bubbles, More Soap bubbles, Makers of Clouds, Chaff and Grain, Dreaming England, Holiday Trip, Mosquitoes of Mambalam, Marriage, At a Dinner, Much Daughtered, and Thirty Years as a Lawyer; (Tamil): Ramamurthy, Gopalan I.C.S., Rajamani, Sivaraman, Sampath, Ramaniyin thayar, Bommi, Sellatha roopai, Sundarammal, Deepavali kathaigal, Sabash Parvathi, Santhanam, Ullasa velai, Vazhkaya vazkhai, Pudu mattuppen* and *Vasanthan.*

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Vijayendra Snatak (1914 —)

Vijayendra Snatak, born in Mathura in 1914, is an eminent Hindi scholar, writer and renowned professor.

Vijayendra Snatak, eminent scholar, prolific writer, and renowned professor, was born in a village in Mathura district, Uttar Pradesh. He inherited many qualities, especially scholarly dedication, from his father, Jodh Singh Verma, who was a teacher at Gurukul University, Vrindavan.

He received his early education at this Gurukul and was awarded the degree of Siddhant Shiromani. Later, he studied for the various examinations of Agra, Benaras and Punjab Universities, and finally recieved his Ph.D. degree in 1956 from Delhi University on his scholarly thesis, 'Radhavallabh sampradaya : siddhant aur sahitya'.

With his literary bent of mind he started writing articles, poems, etc. for Hindi journals when he was still a student. As his sensibility grew, he devoted himself with greater intensity to literary pursuits, research articles, religion, culture and philosophy. Besides his thesis, he has written a number of critical books on various Hindi poets like Kabir and Jaishankar Prasad, critics like Acharya Ramachandra Shukla, and different genres and trends in Hindi literature.

His book evice his capacity for independent thinking and original approach. A perceptive scholar, he can analyse the subject and formulate new principles. Apart from his dissertation, his major works include *Chintan ke kshan, Vimarsha ke kshan, Anubhuti ke kshan, Mahakavi Prasad, Alochak Ramchandra Shukla, Kabir, Rahim, Surdas Vachanamrit*, and *Vichar vividh*.

Starting his career as a journalist, Snatak soon turned to teaching and after serving various colleges for about twenty years he joined Delhi University in 1953. He retired in 1979 as Professor and Head of the Hindi Department.

Amiable by nature, and gifted with a keen sense of humour, besides sterling qualities of head and heart, Snatak's services as teacher and scholar have been recognised widely. The University Grants Commission offered him the first National Lecturership in Hindi, and literary organisations like Hindi Sahitya Sammelan, Sahitya Kala Parishad and Bharatiya Hindi Parishad honoured him with various awards. Notable among them are the prestigious Harjimal Dalmia Award and the 21,000/- special award of the Uttar Pradesh Government.

Snatak has been associated with various literary and cultural agencies and organisations like All India Radio, Doordarshan, Bhartiya Jnanpith and Nagri Pracharini Sabha which he has served with distinction in one capacity or the other.

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Vijnanabhikshu (1550 — 1600)

Vijnanabhikshu was a practitioner of Yoga and preached the concordant truth of all the orthodox Hindu schools of thought.

In the latter half of the sixteenth century, when Vedanta, the explication of the *Upanishads*, was at the height of its authority and the great theistic movement of *bhakti* (love for God) were at their greatest development, Vijnanabhikshu (1550-1600), as a practitioner

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of Yoga, preached the concordant truth of all the Orthodox Hindu schools of thought.

In the name of a Vedanta reinvigorated by return to its sources in the *Upanishads* and the *Vedas*, Vijnanabhikshu brought together Vedanta, Sankhya, and Yoga in a single theistic synthesis called *avibhagadvaita* (Indistinguishable Non-dualism). This distinctive synthesis of Vedanta, Yoga, and Sankhya was based on a commentarial enterprise monumental on a scale not seen since the versatile Vacaspati Mishra had written treatises in the ninth center on Advaita, Nyaya, *Purva* Mimamsa, *Sankhya*, and Yoga.

Whereas Vacaspati Mishra had commented on each system of thought as an independent, almost academic exercise, Vijnanbhikshu brought the three schools and their scriptures together in a concordant synthesis, since each by itself did not contain the whole truth.

Vijanabhikshu's principle of interpretative synthesis is that each orthodox school of thought is true in its central insight, but needs correction in its peripheral teaching. Since the Orthodox Hindu schools are those with a basis in the *Upanishads* and the *Vedas*, Vijnanabhikshu's judgement is that Sankhya and Yoga are orthodox schools since they are based in the scriptures.

As he states: I therefore conclude that no orthodox system is lacking in authority or is contradictory, as all these systems, in their proper fields, are inabrogateable and are free from discord. Vijnanabhikshu thus, say lay claim to being the first modern Hindu.

In order to achieve this synthesis, Vijnanabhikshu strongly criticised the Absolute Non-dualism (*kevaladvaita*) of Shankara and his followers. He never misses an opportunity to criticise them as crypto-Buddhists and demonic betrayers of the Vedic tradition. Instead of misinterpreting the *Brahma Sutras* of Badarayana as teaching Absolute Non-dualism, Vijnanabhikshu interprets them as teaching the dualism of Primordial Matter (*prakriti*) and of Spirits (*purushas*), that is, the truth of Sankhya.

At the same time, this dualism is contained within the greater non-dualism of Ultimate Reality (*Brahman*) understood as God (*Ishvara*): that is the truth of Vedanta. Liberation of the Spirits from contamination and confusion with the evaluates of Primordial Matter is achieved through the practices of Yogic discipline: that is the truth of Yoga.

Primordial Matter and Spirit are eternally different from each other, but at the same time, they are inherent powers which exist on the fundamental ground (*adhishthana karana*) of the non-dual Brahman of pure consciousness. This is a unique kind of transcendental relationship in which the effects, Primordial Matter and Spirit, subsist in the ground, *Brahman*, in such a way that the effect has no reality apart from the ground without the ground also being effected by its being a cause. Vijnanabhikshu has combined the dualism of Sankhya and the non-dualism of Vedanta in an Indistinguishable Non-dualism (avibhagadvaita). His Vedanta is thus a difference-in-identity Vedanta like the Vedantic interpretation of Nimbarka, Ramanuja and Jiva Gosvamin. Where he most differs from them is in his emphasis on Yoga as the means to liberation.

The existence of Ultimate Reality, that is, of God, can be proved through the help of Yogic perception, inference and the verbal testimony the of scriptures. Vijnanabhikshu cites the tradition:

"He must be heard of from the words of Revelation, thought about through logical discourse, and once thought about, must perpetually be meditated upon—these are the causes of the vision of the Self. "By "perpetually meditated upon" understand "through the methods of Yogic science."

For Vijnanabhikshu the most important demonstration is from Yogic perception, but there is also a significant role for an expanded canon of scripture, since he cites a wide range

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of *Puranic* and Epic texts in support of his teaching and commentary. These scriptural texts treat *Brahman* as an active personal God.

The nature of *Brahman* is that of pure consciousness. For Vijnanabhikshu, *Brahman* does not have the qualities of existence, understanding, and bliss that Advaita attributed to *Brahman. Brahman* is the basis and support of primordial Matter and of the Spirits as their Inner Controller (*antaryamin)*. The Spirits are related to *Brahman* as sons to a father or as sparks to a fire.

Where the scriptures speak of identity, according to Vijnanabhikshu's method of interpretation, they are speaking of a form of non-difference that is the result of both *Brahman* and the Spirits being of the nature of pure consciousness, that is, members of the class of pure consciousness beings. As Vijnanbhikshu says:

It is therefore, certain the *Brahman* and the souls, related as whole and parts are in essence consciousness only. This is the definitive doctrine of Vedanta.

Thus, the identity of indistinguishable Non-difference is one of similarity rather than an identity of being absolutely undivided. Similarly, just as *Brahman* has the quality of being an agent, so too do the Spirits.

During the process of the creation and dissolution of the universe, *Brahman* is associated with a coeternal reality called *maya*, Creative Power, which is conceived of as neither the illusory power nor as the ignorance with which *maya* is identified in Advaita Vedanta. Creative Power is an evaluate of Promordial Matter, which has a difference-in-identity (*bhedabheda*) relationship to *Brahman.*

In this way *Brahman*, at a remove, is the material cause of the universe. The created physical universe is a result of the dynamic and willful agency of *Brahman.* It is brought into being at the moment of Primordial Matter's association with Spirits. Through a similar, but different, limitation of *Brahman*'s pure being, *Brahman* is also the efficient cause of the universe.

The Spirits are many for Vijnanabhikshu. He defends this on several grounds. For example, when one human person reaches liberation, why is it that all do not achieve liberation? The reason must be that each Spirit is separate and unique, and therefore there must be more than one Spirit. A generation before Descartes, Vijnanabhikshu also makes use of "cogito ergo sum," "I think, therefore I am"). He states: The experience 'I know' is a general proof of the existence of Spirit as no means of knowledge contradicts it".

Just as in Patanjali' Yoga and in Ishvara krishna's Sankhya, Vijnanabhikshu teaches that bondage is ignorance, that is, the delusion connected with every Spirit that results from he confusion of what is derived from Promordial Matter with the pure consciousness of the Spirit, Ignorance is real. However, contrary to the longstanding interpretation of Ishvarakrishna's Sankhya, for Vijnanabhikshu Spirit has real contact with the psychomental evolutes of Primordial Spirit.

Since Primordial Matter is eternally grounded in *Brahman*, the physical and the psycho-mental universes that evolve from it cannot be illusions, but instead are real. Since the Spirits are also eternal parts of *Brahman*, the confusion that obscures their underlying reality of pure consciousness is also real, even if the cause of that confusion comes from the evolutes of Primordial Matters.

Liberation is the achieved state of the Spirit as pure consciousness, a state like God's state of pure consciousness. The practical means to this state is right knowledge. However, as a true *Yogin*, Vijnanabhikshu teaches that this right knowledge is a Yogic discipline that reaches *asamprajnata yoga*, that is, the highest Yogic state where the intellect that has comes forth from Primordial Matter is reabsorbed back into Primordial Matter, resulting in the Spirit's

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not being contaminated by any evolutes from Primordial Matter.

The individual Spirit then stands. Perfectly and completely isolated, in its natural state of content-free, non-intentional, pure consciousness. In liberation Spirit is eternally isolated, but at the same time coexistent with *Brahman*, with which Spirit is inherently similar, that is Indistinguishable, since *Brahman* is both its material and efficient cause.

The ultimate god of human life, for Vijnanabhikshu is Isolation (*Kaivalya*). In this state, there is a cessation, not of sorrow, but of the experience of sorrow. Sorrow is real in the world. As the world is real and continues to exist even as a single Spirit achieves isolation there is thus no cessation of sorrow. For Vijnanabhikshu, there is a state of living liberation where the individual spirit, even while embodied, ceases to experience sorrow, and thus is liberated while living.

The ultimate state of liberation is not a state of joy, Since the mental faculties that might experience joy are evolutes of Primordial Matter from which Spirit has separated in the process of being liberated. Liberation is a state of being different from Primordial Matter, not a state of union with *Brahman*. With regard to the numerous scriptural texts that speak of joy, Vijnanabhishu says:

Hence, with the denial of the *Brahman*'s nature as joy, the whole group of texts which affirm joy at the moment of liberation are to be understood in the figurative sense of abandonment of sorrow.

In the sixteenth century, Vijnanabhikshu's Vedantic synthesis of Sankhya and Yoga stands at the threshold of modern Hinduism and of Neo-Vedanta. This synthesis is the result of Hinduism's inner dynamic, not outside influence. He rescued Vedanta from the crypto-Buddhism of Shankara's Advaita, and restored Sankhya and Yoga to a place within Vedant. He reinterprets, traditional Sankhya's atheism in terms of late Vedantic theism.

In justification of the tradition, Vijnanabhikshu maintains that the absence of God in the older texts may be accepted since even in his own view, there is no place for God in the achievement of liberation since the Spirit liberates itself through the Yogic discipline. God's function is metaphysical and cosmological rather than sotereological. God is the ground of Primordial Matter's association with Spirits. Oddly, God is the ultimate source of the problem having brought the universe into being, rather than the source of the solution. The solution is the self-efforts of Yoga.

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Villiputhurara (14th Century)

Villiputhurara, born at Saniyur in South Arcot district, was an eminent Tamil Saint-poet and scholar.

Villiputhurara was born at village Saniyur in South Arcot district in a Vaishnavite brahmin family. The boy was named after the great Vaishnavite saint-poet of the 9th century, Periyalvar, who belonged to Srivilliputhur. Not much of his life is known, and what is known is derived from the introductory verses composed by his son, Varandaruvar, added to Villiputhurar's epic, *Bharatam*.

There was an earlier *Bharatam* by Perumdevanar of which only a fragment has

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survived. One is not sure if Perumdevanagr's *Bharatam* was extant in Villiputhurar's time, for Villiputhurar, well-versed in Sanskrit and Tamil classics, is believed to have followed Vyasa's *Mahabharata* in composing his epic. There are two versions of a story apocyphal, referring to the circumstances in which Villiputhurar composed the epic.

Villiputhurar was patronised by Varapati Aatkondan, the chief of a local principality, and it was at the patron's request that the poet came to compose the epic. It is said the Villiputhurar was arrogant, proud of his scholarship, and unfair to his younger brother whom he was unwilling to give the due share of his ancestral property. The younger brother took his case to the king who requested Villiputhurar to render *Bharatam* into Tamil.

Since the whole epic centred on this theme, mutual jealousy and enmity among brothers and cousins, Villiputhurar is said to have come to his senses after he completed the epic. This story might well be apocyphal, but there are other stories which buttress the portrayal of the poet as arrogant and haughty.

Villiputhurar's *Bharatam*, in all, has about 4300 verses, 4339 by one account and 4351 by another. Of the original 18 parvas of Vyasa, Villiputhurar chose only 10, chopping the preliminary descriptions of the country, critics and so on and also quite a number of episodes that do not form part of the main narrative. Quite a number of episodes are dismissed by him in one line or by a casual reference in a phrase.

The rationale may be that the whole story and its numerous episodes are quite well-known. He could not have helped it if he had to condense the huge volume of Vyasa's epic into just 4000-and-odd verses. He did it at very fast pace, and with the very first verse he plunged straight into the story. Villiputhurar, the scholar in Sanskrit that he was, literally flooded his verse with Sanskrit words; sometimes whole lines are in Sanskrit. But then, he seems to have made it a point to flourish all his poetic talents and scholarship.

Villiputhurar's *Bharatam*, as is handed down to us in a bloated version with interpolations done at different periods, obviously in an effort to make good what he had chosen to do without. One Astavadhanam Aranganatha Kavirayan of the 18th century is said to have sung about 2477 verses, and later in the 19th century, Nallapillai and Murugapillai added about 11,000 verses to the epic. The interpolations, however, expose themselves by their inferior craftsmanship.

Villiputhurar's *Bharatam*, in spite of its heavy diction and poetic flourishes which would normally be expected to confine its appeal to the scholarly elite, paradoxically is quite popular, particularly among the rural masses in religious discourses and, more important, in folk theatre which caters to the not so literate masses. It is the favourite theme of 'Therukoothu', the most powerful and vigorous theatre, popular in the districts of Thondaimandalam area whose native the poet himself was in the 14th century.

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Vilohji (16th Century)

Vilohji, born at Rewari, was an eminent Rajasthani medieval saint-poet of the Vishnoi sect.

Vilohji a medieval saint-poet of the Vishnoi sect, was born at Rewari. He was initiated by Nathoji, a grand discriple of

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Jambhoji. He not only propagated the tenets of his cult far and wide, but also enriched Rajasthani literature by his writings. Of his seven prominent disciples, Kesoji Godara and Surjanji Puniya were good poets.

His seven Katha (narrative) poems *Dhadabandh, Autarpat, Gugaliyal ki katha, Pulhoji ki katha, Dronpur ki katha, Jaisalmer ki katha* and Jhordan ki katha narrate the various episodes connected with the life of Jambhoji and are authentic works on the subject. Besides, his poems *Katha Gyanchari, Sach-ak-hari-vigatavali, Visan chattisi, Harjas* (21 devotional songs.), *Sakhis* (10 in number), *Chappay* (45), Duha(39) etc. deal with miscellaneous topics, many of the these poems are full of intensity and depict his deep devotion.

Vigatavali is a unique work inasmuch as it provides a list of many words and phrases which are wrongly used: he gives their correct meaning and usage. His object is to train people in the use of scrupulous speech and right diction. The Kathas, Sakhis and Karjas are meant to be sung in different musical tunes. He gives a vivid depiction of social life, with message of self-confidence and righteous living. His lanugage is lucid and easy.

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Vimala Suri (5th Century)

Vimala Suri was a great Jain saint and poet of Prakrit literature.

Vimala Suri author of *Paumachariya*, belonged to the Naila kula-vamsha. He was a pupil of Vijaya and a grand-pupil of Rahu who had mastery over the doctrines of his own faith and those of his adversaries. Some regard him as a monk belonging to the Shvetambara set, but he exhibits no bias for any sect.

He composed the *Charita* of Raghave (Rama or Padma) after having heard the same from his teacher as described in the old tradition, and according to his own statement wrote it in AD 3. Another work, *Harivamsa-chariya*, is also attributed to him, but it is not available. The *Paumachariya* is only in partial agreement with the *Ramayana* of Valmiki.

It points out the absurdities in Valmiki, such as the defeat of the mighty demons (rakshasas) at the hands of the monkeys (vanaras), eating of meat by the demons and their hero, Ravana, the slumber of Kumbhakarna for six months and devouring of buffaloes and elephants by him, the captivity of Indra by Ravana, the killing of a golden deer, the killing of Vali by treachery, and the construction of a bridge across the ocean by the monkeys. The poet decides to tell the true story which was communicated to king Shrenika by Gautama, the chief disciple of Lord Mahavira, according to the latter's instructions.

Vimalasuri presents a Puranic narrative in a charming poetic style, though he is first a preacher and next a poet. He first depicts the exaltation of Ravana through his heroic deeds. On occasions he makes use of lively dialogues, apt figures of speech, maxims, and onomatopoetic words. He delineates various moods, emotions and sentiments, such as love, pity, valour and quietism.

Feelings of terror, disgust, and wonder, as also humour, are portrayed by him. His narration is lucid and fluent. His simple language is unburdened with compounds. In fact, his work exhibits partly the featurers of a Purana and partly those of a Mahakavya. Uddyotanasuri in his *Kuvalayamala* has paid a handsome tribute of him.

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The *Paumachariya* served as a model for many later adaptations of the Rama legend among the Jains. Ravisena's *Radmapurana* (AD 678), Svayambhu's Paumacharia (9th c. AD) in Apabhramsha, Jinasenasuri's *Harivamshapurana* (AD 787), Hemachandra's *Trishastishalaka-purusha-charita* (12th c. AD), Devavijayagani's *Ramacharit* (AD 1596) are all based on the *Paumachariya*. Even *Maithilikalyana* and *Anjana-pavananjayanataka* of Hastimalla (13th c.) and *Ramapurana* of Bhattaraka Somasena (17th c.) owe much to Vimalasuri.

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Vinayavijaya (1613 — 1681)

Vinayavijaya, born in 1613, was a leading Jain philosopher.

Vinayavijaya was born in a Vaisya family in Gujarat in Samvat 1670 or A.D.1613. His spiritual teacher Kirtivijaya was a disciple of Hiravijaya, the well-known sure of Akbar's time. Vinayavijaya, after prosecuting his studies in Jaina scriptures under Kirtivijaya, proceeded to Benaras to study the grammar and philosophy of the Brahmanas. Yasovijaya, another Jaina ascetic, joined him in his journey to that famous seat of Brahmanic learning.

After undergoing a course of training for twelve years in Benaras, Vinayavijaya travelled over various parts of India until he came to Junagadh in Kathiawad on his pilgrimage to the Girnar hills in 1651A.D. He visited Surat, Marwad, etc., and died at Rander in Gujarat in 1681A.D. Of the numerous works written by him, the undermentioned treatise on Jaina Nyaya deserves a special notice:-

Naya-Karnika- "an earring of Naya, the method of descriptions," which was composed at Diva near Junagadh in Kathiawad in 1651 A.D. For the satisfaction of Guru Vijayasimha Suri, Naya aims at describing things from all possible standpoints. There are altogether seven standpoints, viz. naigama, samgraha, vijavahara, riusutra, sabda, samabhirudha and evambhuta, explanations of which have already been given.

The first four of the standpoints come under a group called *dravyasti-kaya*, nominal or that which refers to a substance, and the last three under a group called *paryayasti kaya*, phenomenal or that which refers to an attribute. The treatise ends with the observation that though the standpoints are mutually conflicting, they serve collectively to establish the dogmas of the Jaina scripture.

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Vindan (1916 — 1975)

Vindan, born at Mealchchettuppattu in 1916, was an eminent Tamil novelist and satirist.

Vindan real name Kovindan, novelist and satirist, was born at Mealchchettuppattu in an ordinary family. Not having much of a formal education, he started his life as a compositor. In 1942, he joined the staff of *Kalki*, a Tamil weekly, as a proof-reader. The editor, himself a popular writer, sensed hs creative skill and encouraged him to write short-stories. In 1946, he became an Assistant Editor of *Kalki*. At different times of his life he had varied pen-names like Nakkiran, Tennavan, Viji, and Vasant.

His first short-story collection *Mullaikkodiyal* describes the condition of workers and peasants. Then came his ten short-story collections like *Ore Urimai* (1950),

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Vindan kataikal (1956), and *Ido oru makkal piratinidi* (1977).

His first novel *Kan tirakkuma* (1956) deals with the corrupt political life in the post-Independence period, and the novelist combines in an unusual degree sharp, humourous observation and intelligent imaginative sympathy. His other novels *Palum pavaiyam* (1956), *Anpularukiratu* (1965) and *Chuyamavaram* (1973) depict the pathetic conditions of women. He wrote a great deal of prose and his reputation rests principally on his prose satire like *Pasi kovintam* (1956) and *Mister Vikkiramatittan kataikal* (1969), and he is admired for his subtle and powerful irony.

He started a new magazine *Manitan* in 1954 which did not last long. Then he became a script-writer for the films.

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Vinoba Bhabe

——See under Bhave, Vinayak Narahari

Vipradasa (15th Century)

Vipradasa, born in 15th Century, was an eminent Bengali poet.

Vipradasa was the first poet, so far as we know, to write an elaborate narrative poem on the snake-goddess Manasa. The worship of Manasa was very popular in Eastern India, especially in Bengal.

Vipradasa wrote his poem in the last decade of the fifteenth cenhtury when Hussain Shah was the Sultan of Bengal. So he says:

> Sindhu indu veda mahi shaka parimananripatai Husein
> saha gaurera shulakshan hena kaley rachila padmar vratagit.

Along with this information Vipradasa gives the name of his father, his place of residence, and his caste and cadre. His father was Mukund Pandit, their residence was in the village Naduriya, near Batagram in the district of 24 Parganas. They were Brahmins of the Piplitai (Paippalada) school of Samaveda, and their gotra was Vatsya. The poet had three brothers.

The poet mentions that on the tenth day in the bright phase of the moon in the month of Vaishakha (this day being sacred to the goddess Ganga who is another form of *Manasa*) he dreamed of receiving orders from manasa to write a narrative poem about her. This ritual song was composed in the Shaka year 1417 when King Hussein Shah was supreme in Bengal; the year calculated as - Sindhu (Sea=7), Indu (Moon=1), Veda=4, Mahi (Earth=1). The numerals, read in the inverted order, give the year as 1417 shaka (e.e. AD 1495).

So the poet wrote *Manasavijaya*. As published by Asiatic Society (Calcutta), the poem is based on three manuscripts, two of which incomplete, written in the eighteenth century. Obviously there are additions and alterations in the text, but it does not appear to be much mutilated.

The reason is that the text was confined to a very small area. As a matter of fact the three manuscripts were written within the area of a few miles. Vipradasa, in fact, gives a complete picture of the Manasa legend which is not available in any other Manasamangala poem.

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Vipulananda Adigal (1892 — 1947)

Vipulananda Adigal, born at Karai Theevu near Mattakalappu in 1892, was an eminent Tamil journalist, dramatist and poet.

Born at Karai Theevu near Mattakalappu in Sri Lanka, Mayilvahanan, which was Vipulananda Adigal's name at birth, studied at the methodist School, Kalmunai. As a student he showed a prodigious talent, particularly for higher mathematics, but his passion for Tamil studies was equal to his passion for mathematics and science. He pursued his Tamil studies under scholars like C.V.Damodaram Pillai at Mattakalappu. In 1917, he was teaching science at Jaffna College, obtained a B.Sc. degree from London University, and in 1920, became the Principal of Hindu College, Jaffna.

Alongside his insatiable thirst for knowledge in diverse fields, he was inclined towards a life or renunciation and wanted to become a monk. Coming under the influence of Yogar Swamigal, he joined the Ramakrishna Mutt at Madras in 1922. He was ordained a monk in 1924 by Swami Sivananda who christened him Swami Vipulananda. He returned to Sri Lanka and worked for the Mission.

He was Professor of Tamil at Annamalai University, Chidambaram in 1931 and left it later to become the editor of *Prabhuddha Bharata*, established in the early years of this century by Swami Vivekananda. He returned to Sri Lanka to become Professor of Tamil at Ceylon University in 1939.

In view of his life of renunciation and long association with the Ramakrishna Mutt, it is not surprising that he translated into Tamil copiously from Vivekananda's specches and writings which run into several volumes, apart from hundreds of articles of his own on art and religion which include one on the 'Dancing Form of Shiva: Nataraja' and numerous stray verses.

But his two most important works for which his name endures are, *Yazh nool*, a monumental work on Tamil musical heritage with special reference to *Yazh*, a Tamil string instrument like Veena, and, to a lesser extent, Matanga choolamani, a treatise on music and dramatics. He used to write articles on music in journals which specialised in research on Tamil studies, like *Tamil pozhil* and *Sen Tamil*. The series of lectures he delieved under the auspices of Madurai Tamil Sangam were later collected and brought out in a book-form under the title *Matanga choolamani*. The book derives its name from Matanga and for his exposition in this treatise, Vipulanada Adigal makes an exhaustive study of Sanskrit theatre and playwrights and also the Western theatre and Shakespeare, translating liberally from Shakespeare's plays in Tamil verses. This work is illustrative of not only his interest in theatre, Eastern and Western, but also his talents in versifications and translation.

Yazh nool, his *magnum opus*, is a monumental work both in volume and in character, the pioneering research he did for over 14 years in a hitherto unexplored area.

There are references to music and musical instruments that were in use in the Tamil speaking country in the Sangam Literature like *Perumpanatrupadai*, *Sirupanatrupadai*, *Porunar atrupadai*, *Koothar atrupadai*, *Madurai kaanji*. The shape, form and construction, and also the musical potential of

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the musical instruments are referred to not in direct descriptions mostly, but in similes and metaphors and often in allusions. There are great details again in *Silappadhikaram* and in the commentary of Adiyaku Nallar on *Silappadhikaram* in regard to the playing of ragas, their swara compositions, and the potentialities of instruments. With the help of all these and with his knowledge of mathematics, which Vipulananda Adigal was fortunately endowed with, after 14 years of dogged research, he was able to re-construct the stringed instruments referred to in the Sangam classics.

The earliest prototype was Vil Yazh, a bow -like things and its later developments, Cheeri Yazh, Peri Yazh, Sakota yazh, Senkotu Yazh and Adi Yazh. Of these Adi Yazh was supposed to have 1000 strings, Senkota Yazh 12, Sakota Yazh 14 and Peri Yazh 21. Makara Yazh which finds mention in *Perungadai*, *Manimekalai* and *Jeevaka chintamani* is supposed to have been derived from a similar instrument of Greece of yore with which Tamilnadu had commercial contacts.

It must be noted that all these instruments disappeared from the scene over a thousand years ago. There is only a sculptural representation of Sakota Yazh in Darasuram temple which depicts Thiruneela Kantar of the 7th century AD, a Shaivite saint-singer who was a reputed Sakota Yazh player celebrated in the classics.

Yazh nool is, in fact, the first ever serious treatise in monumental dimensions on the muscial heritage of Tamils in general.

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K. M. Balasubramania, *South Indian Celebrities*, Madras, 1939.

Viqarul Mulk, Mushataq Husain (Nawab) (1841—1917)

Nawab Mushtaq Husain Viqarul Mulk, born at Amroha in the district of Moradabad in 1841, was an eminent politician, educationist and social reformer.

Nawab Mushtaq Husain Viqarul Mulk was the son of Munshi Fazal Husain of Amroha (district Moradabad) and was born in 1841. His family had a good social standing as his ancestors had served the royal Mughal family.

He had his early education in Amroha and passed the Entrance examination in 1859. He joined the Roorkee Engineering College, but left without graduating. He served as a clerk in the Collector's Office in various towns of U.P. till 1865 and then served as Sarishtadar at Budaun and Aligharh.

In 1875, he joined the service of the Nizam of Hyderabad where he served till his retirement in 1900 and was awarded by the Nizam the title of Nawab Viqarul Mulk. The decision of the British government to introduce the Devangri script in the North Western Provinces dragged him into active politics. He entered politics with the explicit objective of safeguarding the interests of the Muslims.

In 1906, he called a meeting of some of the delegates of the All India Muslim Educational Conference held at Dacca and pressed the need for forming a political party for safeguarding the interests of the Muslims.

Thus, the All India Muslim League was formed, of which he was appointed the first General Secretary. During all these years, he was also closely associated with Syed Ahmad Khan and was appointed the Honorary Secretary of the M.A.O. College in 1907. He held this post

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till 1912 when he resigned on grounds of ill-health and old age.

Nawab Viqarul Mulk was born and bred in a religious and orthodox atmosphere; so he grew up into a thoroughly religious man. It was through his efforts that religious education was made compulsory at the M.A.O. College. He was favourably inclined towards the British rule and exhorted the people to be loyal to the British. He thought that the setting up of a popular government in India would harm the Muslims as they were in a minority.

Nawab Viqarul Mulk was primarily a leader of the Muslims. He was held in great esteem by the Muslims all over the country. The interest of the Muslims was uppermost in his heart, whether educational or political. It was he who drew the attention of the Muslims towards their political and educational backwardness and developed political awareness in them.

It was during his Honorary Secretaryship of the M.A.O. College that intense efforts were made to set up a Muslim University at Aligarh. For this purpose, he made a fervent appeal to the people. He succeeded in collecting twenty lakhs of rupees for this purpose. Thus, it may be said without fear of contradiction that after Sir Syed Ahmad Khan, he was the most eminent figure behind the Aligarh Movement.

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Virk, Kulwant Singh (1921—)

Kulwant Singh Virk, born at Phularwan in Pakistan in 1921, is an eminent Punjabi short-story writer.

Kulwant Singh Virk eminent short-story writer, was born at village Phularwan (Pakistan). He got his Master's degree in English from Khalsa College, Amritsar in 1940. He joined the army in 1942 and was a Liaison Officer during the partition days. Later, he edited the journals *Advance* (English) and *Jagriti* (Punjabi) for sometime.

He also worked as Director, Communication Centre, Agriculture University, Ludhiana. He is known for his psychological but realistic portrayal of characters. He selects some common incidents of life and then, by virtue of his intellectual acumen, renders it into a story. His *Chah vela* (The breakfast time, 1950), *Dharti te akash* (The earth and the sky, 1951), *Tudi di pand* (A bundle of straws, 1952), *Ekas ke ham barak* (Children of the Lord, 1955), *Dudh da chapad* (A pool of milk, 1961), *Golhan* (The figs, 1961), and *Naven lok* (New people, 1967) reveal the different facets of peasantry and their changing milieu because of education and economic development.

His stories are epiphanies of life. The characters of his stories are loved and sympathised with by the reader notwithstanding their drawbacks and defeats in life. With a few subtle touches, he paints the inner conflict of his characters, and then does not bother to 'round-up' the tale.

He was honoured as an eminent writer by the Department of Languages in 1959. His collection of short-stories, *Naven lok*, earned him the Sahitya Akademi Award for 1969. His work was also awarded by the Punjab Arts Council in 1981.

At times, he lets his thoughts pass through the prism of Marxist ideology and tailors some of his stories accordingly. Nevertheless, he has added some new thematic and expressional dimensions to Punjabi short-story. He has explored the susceptibility and latent energies of this genre and given the stories a certain feel of complexities of moder life.

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Viroomal Begraj

——See under Begraj, Viroomal

Vir Singh (Bhai) (1872 — 1957)

Bhai Vir Singh, born at Amritsar in 1872, was an eminent Punjabi prose writer, poet and educationist.

Bhai Vir Singh was born in December 1872 at Amritsar. His father, Dr. Charan Singh, a writer of some repute, belonged to a middle-class Sikh family of Jhang that traced its ancestry to Dewan Kaura Mal, a Hindu governor of Multan in the time of the notorious Mir Muinul Mulk, Subadar of Lahore, around the middle of the eighteenth century. Bhai Vir Singh's maternal grandfather, Giani Hazara Singh, was a scholar of Sanskrit and Persian.

Though Bhai Vir Singh grew up to be a first-rate scholar and poet, his formal education did not extend beyond the Matriculation, which examination he passed in 1891 from the Mission High School, Amritsar, standing first in his district and winning the District Board's Gold Medal. His life was simple and quiet. He is said to have spent his early childhood with his maternal grandfather who, besides being a man of learning, had intimate contacts with the holy men of his time. Thus, Bhai Vir Singh was brought up in a religious and intellectual atmosphere.

From 1892 onwards, Bhai Vir Singh started taking a deep interest in the Singh Sabha Movement which had been founded as early as 1873, to reform the Sikh Society in the light of the Western impact. In 1894, he founded the Khalsa Tract Society for the propagation of Sikh culture and religion.

In 1898, he started the Wazir-i-Hind Press and in 1899 began the weekly paper called the *Khalsa Samachar*. In 1902, he helped to organise the Chief Khalsa Dewan, a representative body of the Sikhs for the propagation of religious, social and political reforms.

Later on, in 1908, he became a co-founder of the Sikh Education Conference, which undertook the task of promoting the cause of education among the Sikhs. He also worked for the amelioration of the conditions of the orphans, the blind and the sick. In 1904, he started the Central Sikh Orphanage at Amritsar.

In 1935, he started a Blind Asylum and a Homeopathic Hospital at the same place. He had a deep interest in the Khalsa College, Amritsar, a premier institution of the Sikhs. He also helped in the reorganisation and nationalisation of the management of the same College. The Sikh History Research Department of the College owed its very origin to his initiative and its continued progress was always close to his heart.

His position as a writer of Punjabi prose and poetry was universally recognised. His first novel 'Sundri', published in 1898, depicted the life of the Sikhs in the eighteenth century. His later publications were : 'Rana Surat Singh' (1905), 'Lehran de Har' (1907), 'Raja Lakhdata Singh' (1910), 'Baba Naudh Singh', 'Matak Hulare' (1922), 'Bijlian de Har' (1923), 'Kalaghi Dhar Chamatkar' (1925), 'Guru Nanak Kosh' (1927), 'Satwant Kaur' (1927), 'Guru Nanak Chamatkar' (1928), 'Preet Veen' (1929), 'Kambdi Kalai' (1933), 'Kavita Bhai Gurdas' (1940), 'Asht Guru Chamatkar' (1951), and 'Mere Sanyian Jeo' (1953).

For his great literary contibutions, he has been called the father of modern Punjabi literature. He was a man of deep religious

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convictions having intense faith in the Sikh Gurus and their teachings. In all that he did, said and wrote, his aim was to restore the Sikh society to its primitive glory. Though his primary concern was with the social and religious improvement of his people, he was not devoid of the urge for liberty form the foreign yoke. He was not a member of any political party and never participated in any political agitation against the Government.

With the dawn of independence in 1947, honours came to him in quick succession. In 1949 he was awarded by the Punjab University the Degree of Doctor of Oriental Learning. In 1952, he was appointed a member of the Punjab Legislative Council and in 1954 a member of the Bharat Sahitya Academy. In 1955, he was awarded a prize of Rs. 5,000/- for his book 'Mere Sanyian Jeo' by the same Academy. The Government of India also gave him the title of 'Padam Shree'. He died in June 1957.

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Virupaksha (14th — 15th Century)

Virupaksha was an eminent Sanskrit dramatist and writer.

Virupaksha has been identified with Bukka II of the Sangama dynasty of Vijayanagar. His mother was Muttadevi, and father king Harihara II. He was a devotee of Lord Shiva and crowned king about 1404. He wrote *Narayana-vilasa*, a play in five acts, and *Unmatta-raghava*, a one-act play of 'Prekshanaka' type.

The play closely imitates the design of Act IV in Kalidasa's *Vikramorvashiya*. The influence of Bhavabhuti's *Uttara-Ramacharita* can also be seen in the beautiful descriptions of nature.

Another Virupaksha, a minister of King Virupaksha mentioned above, wrote *Chaturmasya-kalpa-valli*. There is yet another Virupaksha, the last ruler (1465-86) of the Sangama dynasty.

It is not easy to determine the authorship of the following three works, all ascribed to Virupaksha: *Sharada-shakvari* (Commentary on Jayadeva's *Chandraloka*), *Virupaksha-champu*, and *Chola-champu* (accounting fictitiously how Kulottunga became the king of Tanjore through the grace of Lord Shiva).

There is still one more Virupaksha-yajvan who has written *Vritta-mala*, a work on metres.

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Vishakhadatta (6th Century)

Vishakhadatta was a great Sanskrit scholar, playwright and poet.

Some details of Vishakhadatta's life may be gleaned from the introductory section of the play *Mudrarakshasa* where the playwright introduces himself as the grandson of the vassal king Vateshvaradatta, son of king Bhaskaradatta. The poet himself is called Vishakhadatta in six out of the nine manuscripts collated by K.T.Telang, but in the other three he is mentioned as Vishakhadeva and his father is called Prithu enjoying the title of Maharaja (For detailed criticism of the play, see entry on *Mudrarakshasa*).

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Vishakhadatta is credited with another play called *Devichandragupta* which is available only in fragment. It deals with the Huna invasion during the reign of Chandragupta. We are told that the Huna king coveted Dhruva devi, wife of Ramagupta, elder brother of Chandragupta. Chandragupta killed the Huna king as well as his brother Ramagupta, and married Dhruva devi.

Besides *Devichandragupta*, a verse in *Saduktikarnamrita* and two verses in *Subbashitavali* are also ascribed to him. It is doubtful if he actually wrote the latter verses.

Besides being a master of Sanskrit and Prakrit, Vishakhadatta was a fine scholar and had a good command of metres and figures of speech. He was well acquainted with dramaturgy, logic, astrology, and philosophy, but his consummate skill lay in making use of his knowledge of polity in his plays.

His dramatic art and knowledge of *Arthashastra* are evenly balanced in *Mudrarakshasa*. The course of action in *Devichandragupta* is obscure as the extant fragments do not yield a complete picture, but the theme is bold and unorthodox. He, in fact, broke fresh ground in Sanskrit drama and the fame he gaind with only one play and the fragment of another should be ascribed entirely to his creative genius.

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Vishakhapperumal Iyer, T. (1798 — 1897)

T. Vishakhapperumal Iyer, born at Tiruttani in 1798, was a renowned Tamil grammarian and Virashaivite.

T. Vishakhapperumal Iyer, renowned Tamil grammarian and Virashaivite, was born at Tiruttani, and had his education from his father Kandappa Iyer and Ramanuja Kavirayar, well-known grammarian. He taught Tamil at Madras Presidency College, and assisted M.Winslow in the compilation of a comprehensive Tamil-English Dictionary, published in 1862.

One of the early pioneers in editing, he critically edited many palm-leaf manuscripts and published them. His *Nannul Kantikaiyurai* (Tamil grammar by Bhavanandi) is the firs tinterpretative work on Tamil grammar.

In his *Bala bodha ilakkanam* (Grammar for the young, 1852) he maintained that grammars, tradionally in verse, should be made available in prose for the use of students. To achieve this, he wrote *Ilakkanach churukka vina vitai* (Tamil grammar, prosody, and rhetoric, in question and answer form, 1828).

His other works include *Kalvip payan* (Ideals of education), *Tirukkovaiyar urai* (Iinterpretative notes on an extended narrative poem by Manikkavachakar, one of the four celebrated Tamil Shaivite saint-poets, 1897).

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Vishnu Buwa Brahmachari

——See under Gokhale, Vishnu Bhicaji

Vishnudas (16th — 17th Century)

Vishnudas belonged to the tradition of the medieval narrative poetry of Gujarat.

Vishnudas freedly translated six cantos of the *Ramayana* and 15 cantos of the *Mahabharata* in metrical form. And what is more, he composed as a direct descendant of Nakar, eleven narrative poems, the most prominent being the akhyans of Chandrahas, Sudhanva, Modhvaja, Babhruvahan and others on themes borrowed f rom Jaimini's *Ashvamedh*. He also composed many other narrative poems, with Shukadev, Ambarish, Rukamangada, Harishchandra and other Pauranic characters as heroes.

His major contribution to medieval Gujarati poetry is *Mosala-charitra*, in which he introduced for the first time a non- mythical character, Narsinha Mehta, the father of Gujarati poetry and a great saint. The fact that the greatest Gujarati poet of medieval times, perhaps of all times, Premchand was not only influenced by this poem in the writing of his narrative poem *Kuvarbai-nun-mamerun* but occasionally borrowed many of Vishnudas's lines in his poems, is an index of Vishnudas's poetic achievement.

The simplicity of Vishnudas's style is both his strength and weakness. He is more a narrator than a poet. It can be easily surmised that his sense of moral values and religiosity, more than the literary merit of his poetry, must have appealed to his contemporaries. Nevertheless, his contribution to the form of narrative poetry is noteworthy.

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Vishnu Prabhakar (1912 —)

Vishnu Prabhakar, born in Mirapur in 1912, is a famous Hindi short-story writer, novelist, dramatist, biographer and writer of travelogues.

Vishnu Prabhakar, short-story writer, novelist, dramatist, biographer and writer of travelogues, was born in Mirapur (U.P.) and brought up in Hissar (then Punjab). His mother, the first educated women in the family, who had brought a box of books as part of her dowry, was the first shaping influence on him. One of the earliest recollections is of playing not with toys, but with books.

As a stripling of seventeen, he took up employment at the Government Cattle Farm in Hissar where he was to work for the next fifteen years. His nationalistic activities led to his arrest twice, in 1940 and in 1942, and he had to leave Punjab. While in service, he educated himself further, privately, and immersed himself in books, reading voraciously of the Quran and the Bible, and the works of Tolstoy, Gorky, Dickens, Hardy, Shaw, O'Neill, O.Henry, Gandhi Premchand, bankimchandra and Tagore.

The magic world thrown open by his reading, and the consequent re-interpretation of his own experiencs, influenced Vishnu Prabhakar in two ways. First, he became

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increasingly dissatisfied with the routine nature of his job, and was fortunately asked to resign by the Punjab Government.

He came to Delhi and eventually took to freelancing after brief spells at Akhil Bharatiya Ayurveda Mahamandal and All India Radio. And, second, his increasing sensitivity to the fragility and sadness of the human condition led him into an intense, though short-lived, acceptance of institutionalised religion.

Vishnu Prabhakar has some seventy books of plays, short-stories, biographies, novels, travelogues and character-sketches to his credit. His first short-story, 'Diwali ke din', written under the *nom de plume* 'Prem Bandhu', was published in 1931 by *Hindi Milap* (Lahore). Since then he has moved far.

Amongst his better known anthologies of short-stories are *Sangharsh ke baad* (1953), *Khandit puja* (1960), *Meri taintis kahaniyan* (1967), *Dharati ab bhi ghum rahi hai* (1970), and *Pul tutane se pahle* (1977). The best among them capture some intense moments of life. His all-pervasive idealism, emanating from the Gandhian idelogy, does not slow the pace of movement in these stories; rather, it heightens the feeling.

The main focus in them is on the interaction between individual and society, contemporary reality and social issues. On a larger scale the novels too take up these themes and discuss them with great sensitivity. *Nishikant* (1951), *Tat ke bandhan* (1955), *Swapnamayi* (1956), *Darpan ka vyakti* (1968), and *Koi to Delhi* (1968) have won him wide recognition, though perhaps between the short-story and the novel the former is his main forte. Most of these novels, particularly the earlier ones, have a reformist angle and seem to carry on the Premchand tradition.

As a playwright, Vishnu Prabhakar has made a distinct mark, meeting the demands of folk literature and stage. *Kuhasa aur kiran* is one the theme of corruption in post-Independence India; *Tutate parivesh* brings out the conflict between two generations. *Nav prabhat, Doctor, Yuge yuge kranti, Satta ke aar paar* and *Gandhar ki bikshuni* are, by and large, competent plays, showing sensibility and craftsmanship, as well as the dramatist's contnuous search for human experience.

Of these play, *Satta ke aar paar* brought him great laurels, winning the Murti Devi and Shalaka Awards (1990). Vishnu Prabhakar made a notable contribution to one-act plays also with about a dozen anothologies to his credit. They reveal fine sensitivity whether they deal with history (e.g. 'Main bhi manav hun'), or with country, religion and society (e.g. 'Sankale', 'Sam rekha-visham rekha'), or woman's psyche (e.g. 'Anchal aur ansu'). 'Ridhh ki haddi' and 'Drishti ki khoj' are other notable one-act plays.

In this vast literary firmament, it would be difficult, indeed, to pick out any one work that best represents Vishnu Prabhakar: if however, such a choice had to be made, the credit would undoubtedly go to *Awara Masiha*, his biography of Saratchandra Chatterjee, which won him the Soviet Land-Nehru Award in 1980 and has also received the Pablo Neruda honour.

Awara Masiha was the outcome of fourteen years of tireless research involving journeys to Bengal, Bihar and Burma, and interviews with a large number of Sarat's contemporaries. Vishnu Prabhakar even learnt Bengali specifically in order to understand his subject better. The book is widely regarded as a landmark in biographical writing in Hindi, not only because of its authenticity and rich detail but also because the biographer uses facts in the same way as a sailor uses his compass as a meaning of arriving at the more important reality to which the needle points. The subtle textures of Sarat's thoughts and feelings are brought vividly alive in the book.

Vishnu Prabhakar's place in the world of Hindi letters is eminent; the honours, national and international that he has recieved are many. Such is the quality of his mind that his life and

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writings reflect invariably an empathy with the other, most often the marginalised and the voiceless of society. He is fascinated by the less-trodden path, the neglected landscape, whether these are of the mind, of society, or the actual, physical earth- and he has left his mark in every region.

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Vishnusharman (3rd Century)

Vishnusharman was a great Sanskrit scholar and philosopher.

Vishnusharman is traditionally credited with the authorship of *Panchatantra*, a text on polity as an art, where statecraft is explained through tales or fables. This tradition has its basis in the introductory part of the extant *Panchatantra* which tells us that Vishnusharman, a wise brahmin, once took upon himself the task of instructing the four idiotic sons of king Amarashakti of Mahilaropya. He made a tall promise that he would turn the boys wise within a period of six months, failing which he would renounce his name.

Scholars are, however, of the opinion that like the names of king Amarashakti and his kingdom Mahilaropya, the name Vishusharman is fictitious. The text of the original Panchatantra has been so much changed from time to time that it is neither possible to trace the name of the original author nor the original text itself.

However, Vishusharman is, by convention, the author of *Panchatantra*, and the work is notionally ascribed to him. It is not precisely clear what is meant by the term 'tantra'; this word is further compounded with pancha (five). Though opinions differ about the meaning of *Panchatantra*, the generally accepted meaning is 'five different texts on polity and statecraft', viz. *Mitralabha* (winning friend), *Mitrabheda* (separation from friend), *Sandhi* (peace with enemy), *Vigraha* (war with enemy), and *Kakolakiya* (tales about a crow and an owl).

Vishnusharman's *Panchatantra* is, indeed, one of the few literary works of ancient India which has been translated into the largest number of language of the world or adapted in abridged forms. It has migrated to the East and the West and penetrated into a number of countries in the form of fables and folk-tales.

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Vishvanatha Kaviraja (14th Century)

Vishvanatha Kaviraja was an eminent Sanskrit poet and an erudite scholar in 18 languages.

Vishvanatha Kaviraja a fourteenth century rhetorician of Orissa, is known for his popular work on Sanskrit poetics, *Sahityadarpana* (Mirror of composition). Vishvanatha traces his genealogy to his great grandfather Narayana who had written many works on Alamkara. Vishvanatha praises his father Chandrashekhara as a poet of high order.

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Both Vishvanatha and his father held high offices under the kings of Kalinga and had the title 'Sandhi-vigrahika-mahaptra' (a high ranking minister in charge of war and peace). Vishvanatha was a fowllwer of the Vaishnava faith. He was a poet, critic and linguist-a rare combination in one person.

An erudite scholar in 18 languages (including dialects), he wrote, besides *Sahityadarpana*, kavyas and natakas also. *Sahityadarpana* is on the pattern of Mammata's *Kavyaprakasha* (11th c.) and is divided into ten chapters of varied lengths. He was, perhaps, inspired to write *Sahityadarpana* after he had written a commentary on Mammata's *Kavyaprakasha*.

The first chapter deals, as usual, with the definition of kavya. The second analyses the three powers of word (shabda-shakti), discusses rasa and makes a new approach to its realisation. The fourth deals with dhvani, and the fifth explains elaborately the suggestive power of word. The sixth elucidates the varieties of drishyakavya (natakas). The seventh gives a long list of the blemishes (dosha) in kavya. The eighth deals with the merits or excellences in the kavya. The nineth dwells on riti (style), and the tenth lists poetic embellishments (alamkaras) with illustrations from a number of kavyas and dramas. The work has at least five commentaries on it.

Though Vishvanatha moulds the structure of his *Sahityadarpana* on the lines of Mammata's *Kavyaprakasha*, he differs radically from the latter in his definition of kavya. He declares: 'A sentence with rasa as its soul is kavya' (vakyam rasatmakam kavyam). He defines relish as follows: 'It is pleasure no doubt, but not the sort of pleasure which is felt but one which gratifies the intelligence. It is a peculiar kind of pleasure; it is passion or emotion, love or sorrow, wonder, or even disgust, or it may be pure and passionless joy, not excited by ordinary causes but delightful suggested by a representation of what its causes, effects, and concomitant mental and bodily states in life are.'

The work belongs to the Dhvani school founded by Anandavardhana, and is severe on the critics of the Dhvani theory, particularly Mahimabhatta.

Vishvanatha is junior enough in the list of rhetoricians beginning with Bhamaha (7th c. AD), but he is considered significant because of his *Sahityadarpana* - a comprehensive work dealing lucidly with all aspects of Sanskrit poetics.

As has been mentioned above, Vishvanatha produced some other works as well, such as *Raghavavilasa*, a kavya; *Kubalasva-charita*, a Prakrita kavya; *Prabhavati* and *Chandrakala*, both natikas. His *Prashasti-ratnavali* and *Karambhaka* exploit 16 languages. He takes pleasure in describing himself as 'Vishvanatha Kaviraja, that bee at the lotus-feet of the divine Narayana, the pilot in the ocean of composition, the best of guides on the road to ingenious poetic suggestion, the jewel-mine of poetic utterances, the lover of that nymph dwelling in the eighteen languages employed in dramatic composition... minister in the department of peace and war.'

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Vishveshvar, Acharya (1906 — 1962)

Acharya Vishveshvar, born at Maktul in Pilibhit district in 1906, was an eminent Hindi and Sanskrit scholar.

Acharya Vishveshvar was born at Maktul in Pilibhit district, Uttar Pradesh. Belonging to an Arya Samaj family, he was sent to Gurukul Vishvavidyalaya for education from where he passed the Siddhant Shiromani examination in 1928.

From there he went to Goswami Damodardacharya at Kashi for further studies, specially in philosophy. There he stayed for four years and studied literature and philosophy. Later, he took M.A. and Shastri degrees in Sanskrit also.

He was appointed a teacher of philosophy at Gurukul Vishwavidyalaya, Vrindavan, in 1934. He rose to the chair and stayed in that post till his death.

Acharya Vishvesvar was a talented scholar. His first books *Mahatma Isa* and *Prapanch parichaya* were published in 1929-30. His Hindi translation of the famous Sanskrit work, *Dhvanyalok*, brought him into limelight. His Hindi renderings with erudite commentaries of about two dozen Sanskrit works won him laurels, and he was recognised as a great scholar.

His famous translation are *Vakroktijivit* by *Kuntaka, Kavyalankar sutra vriti* by Vaman, *Abhinavbharati* by Abhinavagupta, *Kavya prakash* by Mammat, *Tarkabhasha, Nyaya siddhant muktavali, Haribhakti-rasamritasindhu, Vedant chatusutri* and *Nirukta*.

He wrote in Sanskrit books on psychology, astronomy, and history of Sanskrit literature. His *Bauddha darshan, Abhida vritti matrika, Ujjwal Nilmani* are still awaiting publication. The credit for establishing Sanskrit poetics as an important discipline in Hindi literature goes to Acharya Vishveshvar.

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Vishvanatha Shastri, Rachakonda (1922 —)

Rachakonda Vishvanatha Shastri, born at Srikakulam in 1922, is an eminent short-story writer of Telugu literature.

Rachakonda Vishvanatha Shastri was born at Srikakulam and studied philosophy for his B.A.(Hons.) from Andhra University of Madras. He started practising at Vishakhapatnam. Eminent as a short-story writer in Telugu, he first came into limelight with his novel, *Alpajivi* (1954), which was first serialised in the literary journal *Bharati*. Subbiah, the central figure of the novel, is a government clerk burdened with inferiority complex, who faces an existential crisis through a conspiracy of circumstances. He overcomes his weakness by exercising a self-assertive choice of freedom. The novel is noteworthy for its Adlerian background and existential overtones.

Vishvanatha Shastri joined the ranks of the Progressive movement. His stories published in *Bharati* and *Andhra Patrika* drew the attention of the younger generation for his championing the cuase of the underdog. He drew his inspiration from the leading Telugu poet Sri Sri, whose character Koneti Rao appearing in a sketch had, indeed, been the model for his Subbiah in *Alpajivi*. Following the poet's dictum that a pup, a match-stick, a cake of soap, bread-crumbs, banana-peel, a piece of wood, a door latch, a brass plate and the muzzle of a horse are all subjects of poetry

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and none unpoetic, Shastri wrote nine stories on each one of them in *Yuya* magazine, and later published the collection, entitled *Rukkulu* (1973).

Shastri along with his mentor Sri Sri formed the Revolutionary Writers' Association in 1970. Since then Shastri's stories and novels acquired a markedly explicit bias which was both Marxist and political. In his earlier writings the commitment had been implicit and subservient to his art. In the stories published under the title, *Baki-Kathalu* (1972), and in his novel *Govulostsunnai Jagrata* (1975) and *Sommulu ponayandi* (1981), the political view dominates. His incomplete novels *Raja-Mahishi* (1971) and *Rattalu-Rambabu* (1976-78, four parts) written as pot-boilers, nevertheless, contain vignettes of contemporary men and women - proof of Shastri's outstanding talents as a creative writer. His other works include: Stories: *Katha-sagaram* (1955), *Aru Saro Kathalu, Aru Sara Dathalu, Mawro Aru Chitralu* (1963), Plays: *Nijam* (1962), *Vishadam* (1969), *Tiraskriti* (1974).

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Vishwam, Vidvan (1915 —)

Vidvan Vishwam, born at Tarimela in Anantapur district in 1915, is an eminent Telugu poet, critic and journalist.

Vidvan Vishwam full name Vishwarupa Shastri, was born at Tarimela in Anantapur district. Poet, critic, journalist, he has more than a 100 titles to his credit, covering poetry, translations, critical essays, and politics. His important publications are: *Virikanne papam, Penneti pata, Na Hridayam*, and *Oka nadu*.

His association with literary movements and journalistic world is fertile. He was a member of *Navya Sahitya* Parishad and editor of *Navya Sahitya Mala* during 1935-40. From 1945 his name has been closely associated with many prominent dailies and weeklies such as *Andhra prabha, Andhra patrika, Andhra jyoti, Praja shakti*, etc.

In 1976, Andhra Pradesh Akademi honoured him with its Fellowship. In 1979, the tile of Kalaprapurna was conferred on him by Andhra University and the degree of D.Litt. (*honoris causa*) by S.V. Univeristy in recognition of his services to Telugu literature. The degree of 'Vidvan' received from Madras University became almost a part of his name.

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Visveshvara (18th Century)

Visveshvara, born in Almora, was an eminent Prakrit dramatist, poet and scholar.

Visveshvara son of Lakshmihara, belonged

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to Almora. Author of some twenty works, he is best known by his *Shringara-manjari*, a Sattaka. In his Prologue to *Shringara-manjari*, Vishveshvara claims that he has his characters well portrayed and the angas (parts of sandhis) well-knit.

The theme of the book is love between king Rajashekhara and Shringara-manjari, an Avanti princess who is destined to be the bride of Rajashekhara and win for him the title of emperor. Through an adverse turn of fate, she is made to serve as an attendant of the queen.

Vishveshara has modelled his sattaka on Rajashekhara's *Karpuramanjari*. Naturally, Visheveshara's work betrays striking resemblances to Rajashekhara's book, for instance, in regard to the title, the name of the queen, the quarrel between the vidushaka (jester) and the maid, and the philosophical discussion on love between the king and the vidushaka.

Vishveshvara, however, handles the situations and dramatic devices with skill and does not slavishly imitate Rajashekhara. Again, his theoretical discussion of shringara reminds one of the corresponding discussion in *Sahitya-darpana*.

Occasionally, he also betrays the influence of Bhavabhuti in his diction and style. Notwithstanding these influences, he shows a good deal of poetic talent, impassioned presentation of situations, and lucidity of expression. As he belongs to a decadent period in Prakrit literature, his language, however, is highly artificial. Another well-known work by Vishveshvara is *Navamalika, a natika.*

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Visvesvaraya, M. (Sir) (1861 — 1962)

M. Visvesvaraya, born at Nandi Hills in the Mysore State in 1861, was the great engineer, administrator and statesman.

Visvesvaraya, the great engineer, administrator and statesman, was born on 15 September 1861 in a village near the Nandi Hills in the Mysore State. He belonged to an orthodox middle-class Brahmin family that had migrated from a place called Mokshagundam in Andhra much earlier. He received his early education in the nearby town of Chickballapur and then joined the Central College, Bangalore, and passed his B.A. examination in 1880 with distinction. He won a scholarship and joined the Poona College of Science for his Engineering course. He took his degree in Engineering in November 1883.

As one who headed the list of engineering graduates in the Bombay University he received an appointment as an Assistant Engineer in the Public Works Department of the Bombay Government and joined service in March 1884. He worked in Nasik, and in Khandesh district and designed a water supply scheme for the town of Dhulia. After working for a short time in Poona, he completed the special work of water supply and drainage of Sukkur in Sind (1894-95).

He executed the work of construction of wells in the Tapti river bed for providing water supply to Surat city. When he was in charge of the Poona Irrigation District from April 1899, his measures to prevent wastage of water in irrigation were opposed by the cultivators and public men. But he was able to persuade all by calling a meeting of all affected and explaining to them the usefulness in the rotation system of distribution of water.

He designed a system of automatic gates to raise the storage level of Lake Fife at Khadakvasla, permanently, by about 8 feet above the original surplus weir and thus

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prevented loss of water, and at the same time provided for the escape of flood water over and above the level. He took out a patent for this contrivance, but refused to take any royalty on it.

In 1901, as Sanitary Engineer of the Poona Municipality, when G. K. Gokhale was head of the Municipality, Visvesvaraya prepared a project for a modern type of sewerage scheme for the first time for Poona. After becoming a Permanent Sanitary Engineer to the Government in 1904, he dealt with important water supply questions relating to Karachi and Ahmedabad.

When a Senior Engineer was required to advise and report on the sanitary engineering needs of Aden, Visvesvaraya was deputed and he submitted a valuable report on drainage and water supply. He was also responsible for preparing water supply schemes for Kolhapur, Belgaum, Dharwar and Bijapur towns. He retired from Bombay service in 1908.

During his service in the Bombay Presidency, he came into contact with the great patriots, M. G. Ranade, G. K. Gokhale and B.G. Tilak. He was also responsible for starting in 1891 the Deccan Club, which was a meeting place for the finer spirits of his time in that centre of new enlightenment. He was also nominated a Fellow of the Bombay University in 1904 and was also elected a member of the Institute of Civil Engineers, London.

After his retirement, when he was spending his leave in Europe, he was invited to advise and assist in the reconstruction of Hyderabad city, which had been damaged in September 1908 by unusual floods in the Musi river which passed through that city. After a thorough investigation, he suggested construction of storage reservoirs to impound flood waters and for raising the river banks in places within the city. He also suggested a drainage scheme and completed his assignment in October 1909.

At the special desire of the Mysore Maharaja, he agreed to be the Chief Engineer of the Mysore State on the understanding that the Government also desired to utilise his services in the encouragement of industries and technical education on a larger scale. He became the Chief Engineer of the State on 15 November 1909. At his instance, an institution called the Mysore Economic Conference, consisting of high officials and non-officials, was established in June 1911 to discuss and determine action to be taken of all aspects of improvement in the State.

Another notable scheme initiated by him was the Krishnaraja Sagara Reservoir, which consisted in building a dam 124 feet high across the Cauvery. This project was intended for purposes of irrigation, and for providing an even flow of water to the Hydro-Electric Power Station at Sivasamudram, which supplied power to the Kolar Gold Mines. It was the largest reservoir in India, built with the services of local engineers, and in spite of many obstacles the reservoir was completed by 1 July 1915 according to schedule. He initiated steps to build new railway lines and to take over the existing lines from the British Company managing them.

In November 1912, he became the Dewan (Chief Minister) of Mysore at the invitation of the Maharaja with the one aim, to plan, promote and encourage developments, chiefly in Education, Industries, Commerce and Public Works, to enable the people—to work well, earn well and live well. Even though the First World War broke out within twenty-one months of his assumption of office and thus limited his action, he "hustled" the people for development.

By his prestige with the Government of India, he was able to secure more powers for the Maharaja in internal administration by a treaty with the British, substituted for the Unilateral Instrument of Transfer, which had restored the State to the Maharaja. In order to give the Representative Assembly some real powers, the members were given the privilege of discussing the State Budget and the Privilege of interpellation. The franchise of the Assembly

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was also broadened. The Assembly was convened twice a year, instead of only once as was the practice till then. Similarly, the powers of the Legislative Council were increased.

In administration, he initiated action for the separation of the executive from the judiciary. He liberalised the constitution of Local Bodies, such as Municipalities and District Boards and also invited increased non-official participation in those bodies. A system of 'Efficiency Audit' to take continuous action necessary for preservation of discipline and efficiency in Government departments and Service personnel was introduced. For systematising the work in offices, Office and Departmental Manuals were prepared, or revised where they already existed.

Through the Economic Conference, which had three main committees dealing with (1) Industries and Commerce, (2) Education, and (3) Agriculture, plans were drawn up for improvements and the work done was reviewed. He was responsible for the establishment of the Mysore Bank, the Kannada Literary Academy and the Mysore University (1 July 1916).

With the firm conviction that the neglect of education was the cause of economic ills, he introduced legislation for compulsory primary education and implemented it gradually. He started an Agricultural School (1913), a Mechanical Engineering School, several Industrial Schools and an Engineering College at Bangalore. The Maharani's College in Mysore was raised to a first grade College, and the first hostel for women was established.

He took action for the development of sericulture, for starting sandalwood oil manufacture, for manufacture of soap, for the establishment of the Central Industrial Workshop and district workshops. He encouraged new cottage industries by granting subsidies to supplement the agriculturist's income. He improved the hill-station at Nandi, initiated the Century Club in Bangalore and helped in the starting of the Modern Hindu Hotel at Bangalore and introduced Village Improvement Schemes.

The construction of the Mysore Iron and Wood Distillation Works was started in 1918 for the manufacture of iron by using charcoal. The Railway Department was reorganised. During his administration, the Budget showed a surplus, and Capital to the extent of Rs. 332 lakhs were invested in industries and productive public works.

When the cry for communal representation in the Services became strong and a committee for the purpose was proposed, Visvesvaraya opposed the appointment of such a committee on grounds of efficiency and purity in Public Service. When his appeal proved of no avail, he resigned from his office as Dewan on 9 February 1918.

At the special request of the Maharaja, he took charge of the Mysore Iron and Steel Works form 1923 to 1929 and made it profitable. The remuneration which the Government offered to him for his work was handed back for opening an Occupational Institute at Bangalore in the name of Maharaja Sri Jaya Chamaraja Wodeyar. He also worked as Chairman of the Committee of the Cauvery Canal System and the New Bangalore Water Supply Scheme.

He was disappointed in his ambition to start an automobile industry in Mysore, but was able to help in the establishment of the Premier Automobile Company at Bombay. He was also responsible, with Walchand, for the starting of the Hindustan Aircraft Factory in Bangalore.

He advised the Bombay City Corporation (1924-25) and the Karachi Municipal Corporation (1924) about their finances and administration. Many of the cities in Western India, which have modern water supply schemes or drainage schemes, have had the benefit of his advice. The Orissa Government had the benefit of his advice on the flood problem in that State in 1937.

He was a member of the Bombay

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Technical and Industrial Education Committee (1921-22), but he did not agree with the European members of the Committee in putting forward proposals for training only apprentices. As Chairman of the Bombay University Committee for promoting Chemical Industries, his scheme for a Department of Technology was adopted, and then such Department was established.

He was Chairman of the Irrigation Enquiry Committee, Bombay (1938) and of the Indian Economic Enquiry Committee (1925). As Chairman of the Bangalore Political Disturbances Enquiry Committee (1929), he pointed out the urgent need for a responsible government. He presided over the All Parties' Conference in Bombay in 1922 to bring about agreement on certain political issues of the time.

He presided over the South Indian State People's Conference held at Trivandrum in 1929. The Conference passed resolutions to secure a better position to the people of the Indian States in the scheme of government, both national and regional. It adopted a memorandum, on his suggestion outlining a Dominion Constitution for India including the States.

He toured in foreign countries six times in 1898, 1908, 1919, 1926, 1935 and 1946 with the sole aim of studying developments in Industry, Education and Sanitation in those developed countries.

When the Committee of the Association of Indian Industries, Bombay, proposed to convene a Conference on an All-India basis and requested Visvesvaraya to preside over the first Conference, he agreed to it on condition that it should function as a permanent organisation and at least a dozen of the sponsors should devote four hours a week for the work. Thus started the All India Manufacturers' Organisation in June 1941 and he continued to be its President for many years.

He presided over the Indian Science Congress in 1923 and stressed the need for research. He was connected with the Indian Institute of Science, Bangalore, from its very inception and was the Chairman of its Court from 1940 to 1947. He was a Director of the Tata Iron & Steel Company from 1927 to 1955.

He advised the Government of India about the construction of a bridge across the Ganga in Bihar in 1952.

He undertook to organise a Village Industrialisation Scheme in the Mysore State under his own direction when he was over 90 years of age.

The whole country celebrated the Centenary of Visvesvaraya's birth on 15 September 1960. He was recipient of many honorary degrees from many Universities. He was made a C.I.E. in 1911 and a K.C.I.E. in 1915 and the Government of India conferred on him the title of Bharata Ratna in 1955.

Visvesvaraya is the first among planners in India. His ideas are elucidated in his books: 'Reconstructing India' (1920), which he wrote while in England, 'Planned Economy for India' (1934) and many tracts on Village Industries, Rural Industrialisation and on Automobile Industry. His 'Memoirs of My Working Life' (1951) is autobiographical.

His 'Sayings Witty and Wise' is made up of selections from his scrap book. He believed that the first requirement of Nation Builders was to prepare men with character. He prescribed harder work, planned and disciplined work, efficiency and courtesy and service as Rules of Conduct. His watch-words were 'Investigate, Educate and Organise.'

Visvesvaraya was a puritan in temperament abhorring the unclean and the vulgar. He took scrupulous care to avoid all actions that may smack of nepotism or jobber. He lived his whole life, every day and every hour of that life, according to well thought out time tables and devoted to making his countrymen work well and live well. In private life, he was simple and modest, courteous and friendly to all. He died on 14 April 1962.

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Viswanatham, Tenneti (1896 —)

Tenneti Viswanatham, born at Visakhapatanam in 1896, was an eminent freedom fighter, politician and social activist.

On the eve of the unveiling of life-size bronze statue of Tenneti Viswanadham by Neelam Sanjeeva Reddy, President of India, old memories well up and struggle for expression. In the fitness of things, an ardent disciple of Andhra Kesari has been chosen to unveil the statue of an equally ardent disciple of Andhra Kesari.

His charming personality reminded one of the description of Sri Rama by sage Valamiki as being tender (*mrudusya*), firm of mind *(sthira chittasya*), pleasant of speech (*priya vadecha bhashanam)* and never given to uttering an untruth *(satya vadecha Raghava*). His smiling countenance attracted friends and foes alike. He appeared younger than his age. He was pure in thought, word and deed and reminded us of Pandit Madanmohan Malaviya. He was impeccably dressed in Khaddar dhoti, shirt and an upper cloth symbolising our thought and culture.

Tenneti Viswanatham was born in 1896 in a middle-class Brahmin family at Visakhapatanam. He had his early education at the place of his birth. After graduating from A.V.N. College, he took his M.A. degree from the Presidency College, Madras, and in 1920 completed his B.L. course in Trivandrum. After completing his law studies, he joined the office of his uncle, Advocate Akalla Suryanarayana Rao, as an apprentice.

It was in 1921 that he fell under the spell of Mahatma Gandhi's influence. He went to the Gujarat Vidyapeeth in 1921 and worked there as a teacher till 1924. In 1924, he returned to Andhra and plunged into politics. He was interested in social reform programmes, but concentrated more on political problems along Gandhian lines.

Tenneti became the President of the Visakhapatnam District Congress in 1925. His firm stand from the beginning was for complete independence for India. He was elected as the Treasurer of the Andhra Provincial Independence League, established on 19 December 1928 under the Presidentship of Bulusu Sambamurthy. The next year, he became its Secretary.

After being an inmate of Mahatma Gandhi's Sabarmati Ashram, he was Professor at Gujarat Vidya Peeth for sometime along with Gidwani and Kripalani, while Sardar Patel was Vice-Chancellor. Though he was a trusted lieutenant of Prakasam, Pattabhi Sitaramayya had a soft corner for his ability and integrity.

He was a polyglot, being well-versed in Telugu, Sanskrit, English, Hindi, Tamil and Persian. With keen ear for music and steeped in Vedic and Upanishadic lore, he wrote a commentary on Brahma Sutras and a book on 'similes and romantic content of Rig Veda.' He

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was first imprisoned during Salt Satyagraha of 1930 and had actively participated in all the latter stages of our national struggle.

He became a Minister under C. Rajagopalachari in the first Madras Government in 1937. He was associated with the 'Andhra Kesari', T. Prakasam in the Andhra Movement—the demand for a separate Andhra State. He accompanied Prakasam into the Kisan Mazdoor Praja Party on the eve of the first general elections. On the formation of Andhra State in 1954, Prakasam became a Congressite to head the Ministry.

But, Viswanadham chose to stick to Praja Party, while being Minister for Finance, Law and Endowments. Thinking public felt that he committed an error of judgment in not following his chief into the Congress-fold. Older institutions and organised parties are greater and more enduring than individuals. He was instrumental in establishing Sri Venkateswara University and he took a leading part in the agitation for Nandikonda (Nagarjuna Sagar) Project.

In 1950, Tenneti's political career took a different turn; he separated from Prakasam and played a leading role in the foundation of the Praja Party. In 1952, he resigned his membership of the Madras Legislative Assembly as a protest against "the continued indifference of the Union and Madras Government towards the just aspirations of the Andhras."

He took a very important part in the Salt Satyagraha and the Quit India movements. He was an ardent advocate of Swadeshi and undertook intense campaigning for the complete boycott of foreign goods. He is a gifted orator.

Prime Minister Nehru tried to utilise his services as Chairman of Company Law Advisory Board and Coffee Board. But, he could not adjust himself at the national level. If he had ontinued at the Centre, he could have occupied many more positions of responsibility and trust and also of honour.

But, there are no ifs in history. Returning to the native State, he fought for judicious distribution of Krishna and Godavari waters and for the location of Steel Plant at Visakhapatnam. Facts and figures were always at his finger-tips. He clarified knotty problems in homely idiom for the sake of common man.

He successfully completed the fourth part of the autobiography of Andhra Kesari in Telugu. I regret that inadvertently and due to circumstances beyond my control, I usurped his right to write the biography of Andhra Kesari in English to reach the wider public. Early in 1970, at the instance of Narla Venkateswarrao, National Book Trust, asked me to do biography of Prakasam in English to be published on the eve of his birth centenary in 1972. As I knew that K. Iswara Dutta passed away after writing a major part of Prakasam's biography, I volunteered to complete it by bringing it up-to-date.

But, the National Book Trust wanted a biography according to its specification. When I suggested that Viswanadham could handle the work better than myself, I was informed that he was commissioned to do it for the Publications Division, which would be more detailed than mine. I believed the statement, as the biographies of a number of our patriots were simultaneously published by both. My book was duly published in early 1972. Later, I was shocked when Viswanadham informed me that the typed script submitted by him was returned after a-year-and-half with the remark that a book was already published by the National Book Trust on the subject and there was no need to publish and other. I feel that the Tenneti Memorial Committee will be well-advised to punish the same along with his other writings.

He took no rest and gave no rest to others. His services as the civic chief of Visakhapatnam are a matter of history. Even in Free India, suffering was his lot. He was lodged in jail

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during emergency. When the Janata Party came to power at the Centre, its leadership in Andhra Pradesh was entrusted to him. He continued to serve the country according to his lights, without self or stain. Andhra University recognised his services by conferring on him an Honorary Doctorate.

His 80th birthday was celebrated at Eluru in a befitting way with N. V. L. Narasimha Rao of Guntur presiding. He refused Tamrapatra and political pension and also declined to agree to his name being recommended for the award of Padma Bhushan. During Janata regime, he declined to accept Governorship of a State. He donated eight acres of valuable land to Sarodaya Bhoodan Movement.

Though he was elected to the Lok Sabha, being in opposition, he was defeated in the contest for Speakership. Thus, he got no scope to make an impact at the Centre. The State Government tried to utilise his services as Chairman of the Official Language Commission and of the Committee to probe into the working of Sahitya Academy.

But the agitation for a separate Andhra State, consequent on the implementation of Mulki rules, in pursuance of judicial decision, claimed his leadership. Unfortunately, he ignored the writing on the wall that the movement was masterminded by caste-based *kulaks* and non-industrialists of doubtful credentials, but of undoubted wealth, to sabotage the land reforms and other radical measures.

In course of time, the movement fizzled out and disillusionment set in, as the 6-point formula proved to be worse than the earlier 5-point formula. He was often, on the losing side and sometimes on the wrong side, but never on the side of wrong as Gardiner said of Morley. He was perhaps, not wise but otherwise at the crucial moment.

He passed away peacefully having seen thousand moons (Sahasra Chandra Darsanam) on November 11, 1979. He was ever loyal to cherished values that withstood the test of time. He took to the crowd and the crowd took to him. Though he was in it, he was not of it. He had many admirers, but few followers. He was every inch a gentleman and was a rare blend of spiritualism, politics and literature.

In the ultimate analysis, life is neither a Midsummer Night's Dream, nor a Tempest, much less a Comedy of Errors, or As We Like It, but what we make it with the connivance of Destiny, which is inexorable. By every test, Viswanadham led a full and purposeful life to be cherished by posterity.

After independence, Tenneti Viswanatham became the Chairman of the Visakahapatnam Municipality. He has been a member of the Syndicate of the Andhra University. He served as the Secretary of the Visakhapatanam Bar Association for many years. He is an ardent nationalist of whom the Andhras may justifiably be proud.

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Vishwavandya (Chhotalal Jivanlal) (1865 — 1910)

Vishwavandya, born in 1865, was a prolific Gujarati writer and poet.

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Vishwavandya (Chhotalal Jivanlal) was known as 'Master' for his being a school teacher. Spiritualism and occult science attracted him early, and he found a guru in Narasinghacharya who attracted a large number of devotees. Chhotalal Jivanlal was his foremost disciples of the guru with Chhotalal as their chief formed a society called 'Shreya Sadhak Adhikari Varga', a school where the devotees were imparted intensive training in spiritualism.

Chhotalal was a prolific writer. He wrote on various subjects, but mostly on yoga, spiritualism and occult science. He has written a novel also, *Yogini kumari*, which mainly dwells on spiritualism and yet retains its artistic form as a novel. In another work, *Adhyatma bal pustak granthamala*, he has attempted to explain spiritualism to chidren in a very simple style.

Chhotalal was the editor of *Mahakal*, the periodical of the society for fifteen years, and his articles on various topics published in it ware subsequently compiled in two collections, entitled *Vishvavandya kiranavali*, parts I & II, and *Vishvavandya ratnarashi*. His prose is simple, chaste and dignified.

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Vithu Meha (16th Century)

Vithu Meha was an eminent Rajasthani poet of 16th Century.

Vithu Meha was the author of *Jaitsi ro chhanda*, a laudatory work in praise of Jaitsi, the prince of Bikaner who had to face Kamran, brother of Humayun, and was victorious. The poet was a contemporary of Jaitsi and his work contains authentic historical details. It is believed to have been composed between AD 1534 and 1541.

Some doubts have been expressed regarding the authorship of the 'chhanda' containing 445 'paddhadi' metres, but all extraneous evidence suggests the authorship of a poet of Meha's standing. T

he poem tells us of the fight put up by Rao Jaitsi, the night attack on Kamran on the advice of Karari, the presiding deity of the house of Bikaner. To celebrate this victory, numerous compositions have been written by charan poets. The work is in the style and manner of another chhanda written about the same time by Vithu Sujo Nagrajot.

Meha's other works are *Chhand trotak Pabu Jindrava Rao* and *Gogajirao rasavda*. There are 56 verses in the former which tell us about Pabu rescuing the cows of the charan lady Deval from Khichi Jindrava and sacrificing his life in the process.

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Vithu Rangelo (16th Century)

Vithu Rangelo, born at Sangad in Jodhpur, was an eminent Rajasthani poet and scholar of 16th Century.

Vithu Rangelo was born at village Sangad in the erstwhile state of Marwad (Jodhpur). He was a contemporary of Hararaj (1541-77), the ruling chief of Jaisalmer. As he was fond of

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visiting places he came in contact with the people and rulers of different states. In his childhood, he was educated at Kutch and Bhuj in Gujarat and then settled at Jaisalmer.

Her was a satirist and made sharp remarks about people and places in his poems. His derogatory remarks on jaisalmer enraged the ruler who put him in the prison. Maharaja Raisingh of Bikaner, however, used his influence to set him free, whereupon he composed some poems in his praise. Raisingh honoured Rangelo by presenting a 'Lakhpisao' (an award of the value of one lakh rupees).

Some historians believe that his original name was Virdas, and the nick name 'Rangelo' was given by Nawab Kamal Khan of Jalore. His only composition in book-form is said to be *Jaisalmer charitra* which is believed to have been destroyed with the exception of a few stanzas that were already on the lips of people. There are few poets who can compete with him in humour and satire. He had a considerable command over paddhari, duha and geet metres.

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Vithu, Sujo Nagarjot (16th Century)

Sujo Nagarjot Vithu was an eminent Rajasthani charan poet.

Sujo Nagarjot Vithu son of Nagraj, was a charan poet, and a contemporary of Rao Lunkaran and his son Rao Jaitsi of Bikaner. Rao Jaitsi presented him the village of Khilerio. The bard's fame rests especially on his work *Chhand Rao Jaitsi ro*, which is set in 401 chhands(metres). Besides, his Dingal geets are also available.

The chief metre of *Chhand Rao Jaitsi ro* is 'paghdee' (paddhadi). The book is largely a description of the attack by Babar's son, Kamran, on Rao Jaitsi, and of the Rao's victory over the Mughals. This battle was fought in the year 1534.

There are also descriptions of the ancestors of *Rao Jaitsi from Rao Chunda* to Rao Lunkaran. The period of its composition is sometime during 1534-41. It is an exquisite work in the bardic style, rich in heroic element, and has great importance from the historical, literary, cultural and linguistic points of view. The language is literary Rajasthani full of vitality.

Another poem Rao Jaitsi ro chhand, written perhaps by Tithu Meha, deals with the same subject, but it is primarily a description of the battle.

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Vittal Rao, K. (1941—)

K. Vittal Rao, born at Hosur in Salem district in 1941, is an eminent Tamil writer.

K. Vittal Rao was born at Hosur, a small town in the old Salem district. A man of varied experiences, talents and trades, he worked as a radiographer in several college hospitals, joined the College of Art and Crafts, Madras, to study painting, and is now working with the Madras Telephones.

His first story appeared in the popular weekly, *Ananda Vikatan* in 1967, and from then on his writings have appeared regularly in all the popular as well as little literary magazines.

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His novel, *Pakkidam* (Refuge, 1976), which won the best novel award instituted by Illakkia Chintanai, brought him into serious literary attention. He has so far written about ten novels, long and short, and over a hundred short stories, of which only two collection have come out.

To talk about a few of his significant works, *Nadimoolam* (The River, its source 1983), unfolds the dove-tailing of the narrative with the happenings and movements outside in society. It is a large and intricate tapestry of varied designs and colours, of interacting social forces in individual human lives. The happenings in society that he has woven into the story are authentic historical developments. It is an unique work in Tamil in that, while reading the lives of individuals one also reads the history of social changes, both bound up inextricably.

In Kalaveli (Temporal expanse, 1988) the author presents a segment in the lives of some students of an Arts School with all their aspirations, frustrations, mutual jealousies and compromises in life. It is almost a documentary record of the milieu of artists and writers in Madras city in the seventies. In fact, all his works have a documentary dimension with authentic history as a background, intricately woven into the narrative he choose to unfold.

He has been, it seems, an active trade unionist while working as a radiographer and his experiences of participation in the general strike of the State Government staff in 1978 is recollected in his novel, *Matravarhal* (The others 1983). The predicament of the central character of the novel is unenviable. While the protagonist's sympathies are with the striking workers, he and his family have to bear the brunt as immediate and direct victims of the strike. His wife is admitted to the hospital in a serious condition, and the hospital is on strike. His treatment is in the manner of dispassionate objectivity, in detail of reportage, and in studious eschewal of sentimentality.

His novels have the dimension of being the chronicles of social history with a keen sense of observation and with an eye for detail. These qualities mark him out as one of the few significant novelists the eighties have given to contemporary Tamil literature. His works include: Short stories: *Nerukkaman idaiveli* (1983), and *Kaalam* (1987); Novels: *Pokkidam* (1977), *Moongil mulai* (1977), *Thooral* (1980), *Nadi moolam* (1983), *Matravarkal* (1983), *Meendum avalukkaha* (1987), *Kala veli* (1988); Novelias: *Veli manithar* (1984); On painting: *Oviya Kalai ulahil*; On cinema: *Classical of Cinema.*

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Vivekananda (Swami) (1863—1902)

Swami Vivekananda, born in Calcutta in 1863, was a great spiritual preacher of modern India.

Narendranath Dutta (Swami Vivekananda) was born in an upper-middle-class Kayastha (high cast Hindu) family on 12 January 1863, in his paternal home at 3, Gour Mohan Mukherjee Lane, Calcutta. Narendranath was the sixth child and second and eldest living son of his parents, Vishwanath Dutta and Bhuvaneswari Devi. Narendranath had two more sisters and two brothers—Mahendranath and Bhupendranath. All the three brothers remained unmarried.

Narendranath's father was an Attorney at the Calcutta High Court, earning nearly a thousand rupees per month. The family

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atmosphere was a blend of modernism and orthodoxy, represented respectively by his father and mother. Vishwanath had a liberal outlook, but perhaps, no deep faith in any religion. Bhuvaneswari had devour deep faith in traditional Hinduism. She was well-versed in Bengali and knew some English. She believed that she got Narendranath through the grace of Vireshwara Shiva of Varanasi. Narendranath in later life openly admitted her influence in the development of his character.

Narendranath did not have any traditional Indian education in a *pathshala* or *Tol*. Passing the Entrance examination from the Metropolitan Institution in 1879, Narendranath was admitted into the Presidency College and after one year into the General Assemblies Institution (now Scottish Church College), from where he passed the F.A. and B.A. examination in 1881 and 1884, respectively. After graduation, he started studying Law in the Metropolitan Institution (now Vidyasagar College), completed the course in 1886, but did not appear in the final examination.

In student-life, the main stream of Narendranaths' energy was diverted through the channel of searching for God, the Absolute Truth. He used to practise continence and concentration of mind as prescribed by Indian Seers, and also studied voraciously for an intellectual grasp of the problem like the Western philosophers.

This quest of Truth brought him in contact with Maharshi Debendranath Tagore, Keshab Chandra Sen, Shivnath Shastri and others of the Brahmo Samaj, of which Narendranath was a member for a period, and with Brajendara Nath Seal. He also corresponded with Herbert Spencer. But, nothing and none could satisfy him and he eagerly searched for a man who had 'seen' God and could guide him to do so.

After a period of fruitless search at last in 1882, he found Sri Ramakrishna to be—the man. He began to visit Ramakrishna at Dakshineswar but was cautious enough not to accept the validity of his statements without sifting them thoroughly through the sieve of his rational mind beset with all modern doubts of the age. And finally being satisfied he surrendered to him and realised under his guidance the Absolute Truth in 1886.

Narendranth had to pass through the stormiest days of his life, both internal and external, caused by the sudden death of his father in 1884, reducing the family overnight from luxury to penury.

Before passing away on 16 August 1886, Sri Ramakrishna entrusted the responsibility of carrying out his work to Narendranath, sayings "You will do great things in this world; you will bring spiritual consciousness to men and assuage the misery of the humble and the poor." At that time, the world was being assailed by the atheistic ideal getting fresh impetus from scientific discoveries and the rational outlook of the intellectuals.

Narendranath started his work by assembling his brother-disciples, a band of young men, in a rented house, later on known as Baranagore Math, where they took formal Sanyasa and new names. Narendranath assumed the name Vivekananda: "I assumed," he said, "as it is customary with all Sanyasins—on my renunciation of the world; it signifies literally the bliss of discrimination."

Narendranath toured Northern India up to Hardwar thrice in 1888, 1889 and 1890 from Baranagore Math, meeting Pawhari Baba during the second tour. On his third tour, he did not come back to Baranagore and travelled along through Central and Southern Indian and reached the Temple of Kanyakumari in the last week of December 1892. During this period he met Bal Gangadhar Tilak, the Maharajas of Alwar, Khetri, Mysore and Ramnad, came in close contact with the masses of India and thus acquired intimate experience of the degraded social, economic and spiritual condition of the nation; all the while he tried in vain to find out a way to uplift the nation. At last, "sitting on

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the last rock of India" (now known as Vivekananda-Shila), he "hit upon a plan"—he visualised that religion is the blood of the nation's body, the impurities of this blood are responsible for all our present maladies; the nation can rise again if this blood is purified, and the first step in this direction is to make it conscious of the greatness of its age-old religion and civilisation.

This ideal inspired him to join the Parliament of Religions to be held in Chicago the following September and to preach there the universal ideas of Vedanta. His disciples, Alasinga Perumal and others of Madras and the Raja of Khetri, collected the money necessary for the voyage, and on 31 May 1893, Vivekananda sailed for America from Bombay, reached Vancouver in July via Singapore, Hong-Kong and Tokyo. Arriving at Chicago, he came to know that he would not be allowed to speak in the Parliament of Religions because he carried no credentials with him.

This was a hard blow not only mental, but physical also, because Vivekananda now left with little money, faced the danger of death due to cold and starvation. A man of destiny, he overcame all obstacles and at last was accepted as a delegate to the Parliament on the recommendation of Professor J. H. Wright of Harvard University and the motherly help of Mrs. G. W. Hale of Chicago.

On 11 September 1893, the opening day of the Parliament of Religions, a short speech beginning with 'Sisters and brothers of America', made Vivekananda the most popular speaker there and a world-figure. He spoke at least 11 times on different occasions in the Parliament. These speeches impressed deeply the modern Western mind as to what true religion is, and along with it the greatness of Hindu civilisation and Hindu religion. The appreciation of the West aroused the Indian nation, as expected by Vivekananda, and made it conscious of its own greatness, removing completely the inferiority complex which the pioneering movements of the century initiated by Raja Rammohun Ray, Dayananda Saraswati, Annie Besant and others could not do.

After the Parliament of religions was over on 27 September, Vivekananda in a hurricane tour lectured in different cities of the United States, fearlessly preaching his ideas and ignoring false propagandas, directed against him. Then in February 1895, he settled in New York, opened a centre there for regular classes and also paid attention to the building of spiritual lives of his Western disciples, initiating some of them in *Brahmacharya* and *Sanyasa* also.

From America, Vivekananda went to England via Paris in 1895 and came back towards the end of the year. From this time, his lectures were taken down by his disciple and stenographer Mr. J. J. Goodwin. Vivekananda went to London again in 1896. This time he toured the Continent. During these two visits to Europe Vivekananda became acquainted with Professor Max Muller, Paul Deussen, A. Sturdy, Miss Margaret Noble and Mr. and Mrs. Sevier. The last three became his disciples and sacrifice their lives for serving him through serving India.

In December 1896, Vivekananda left London with Mr. Goodwin and the Seviers and reached Colombo on 15 January 1897, touched India at Pumban on 26 January 1897, and from there proceeding through Rameswar, Ramnad and Madras, reached Calcutta on 20 February 1897. He was overwhelmed with ovation befitting a national hero everywhere he went. From May till the end of the year 1897, Vivekananda toured Almora, Punjab, Kashmir and Rajputana, everywhere inspiring the nation to "Arise, awake and stop not till the goal is reached." He established the Ramakrishna Mission on 1 May 1897, and the Belur Math on 9 December 1898.

Vivekananda left India for the second time on 20 June 1899, and reached New York via London. Establishing a few centres on the Pacific Coast, he sailed from New York on 26

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July 1900 for Paris, where he was invited to attend the Congress of the History of Religions. There he met Sir Jagadish Chandra Bose. From there he came back via Cairo to Belur Math on 9 December 1900. Towards the end of 1901, he met the Reverend Oda and Okakura, who came to Belur Math to invite him to Japan.

Vivekananda left his mortal body on 4 July 1902, at Belur Math in his own room.

The 'Complete works of Swami Vivekananda' (in 8 volumes) contains all his works (including poems and letters) and speeches in original English, and also original Bengali, Sanskrit and French speeches translated into English. He delivered a few lectures in Hindi, but they are not available. His work in book-form were first published in 1896—'Karma-Yoga' from New York, 'Raja-Yoga' from England and 'Bhakti-Yoga' from Madras.

It is rightly stated by Dr. R. C. Majumdar and R. G. Pradhan that, "The nascent nationalism of India received a great momentum from the life and activities of Swami Vivekananda", who, "might well be called the father of modern Indian Nationalism; he largely created it and also embodied in his own life its highest and noblest element." He dealt with all the main problems of modern India and pointed out their solutions in his `Lectures from Colombo to Almora'.

In 1897 he said, "Let the country be your only God for the coming fifty years." He was not a politician, but his ideas and patriotism inspired many to serve the country, combining spiritual with intense activity in their own lives; we may recall the names of the heroes of the revolutionary movements, Mahatmaji and Netaji, whose contributions are on the top in making India politically free in just fifty years after Swamiji gave his first clarion call.

He said, "I am a Socialist not because I think it is a perfect system, but because half-a-loaf is better than no bread." He said, the turn has come for the labour to come soon in power all over the world, and also located the starting points of this event: "The great upheaval which is to bring about a new epoch will come form Russia or China." He warned the rich and the educated class to uplift the masses economically and culturally. He said, "Teach them history, geography, science, literature and along with it profound truths of religion." Otherwise, "When the masses will wake up...by a puff of their mouth you will be entirely blown away."

He wanted the spread of education to the masses, both men and women, but not at the cost of Indian ideals. He laid stress on technical education, and also on learning Sanskrit, in which, he said, lies the integrity of India. Regarding social customs, he wanted the combination of all healthy customs of the East and the West. He wanted the caste-system to be based on qualities; he said, "the modern system (based on heredity) is a barrier to Indian progress." He never supported the custom of untouchability.

He felt the need of a school of Indian historians "to strike out an independent path of historical research for ourselves" with scientific accuracy, and also of the revival of Indian art.

Swami Vivekananda based all his ideas on universality and taught us to do so. "Every idea has to become broad till it covers the whole world." He said more than once that he was not for India alone, but for the whole world. He loved India so much because India alone has the potentiality to bring about a synthesis of the East and the West—spirituality and material progress—and inspire other nations to do so. If India fails to do this, he said, then in the whole world "will reign the duality of lust and luxury as the male and female deities, with money as its priest; fraud, force, and competition its ceremonies; and the human soul its sacrifice."

His idea of religion also was universal: "Each man is potentially divine. The goal is to manifest this divinity by controlling nature, external and internal, That is the whole of

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religion." He said, everyone can and should manifest this divinity already in him by doing 'work as worship' and 'serving man as God' in every field of his life.The manifestation of this divinity should be the purpose of our education and society. To realise this truth is essential also for feeling us one with others and for growing universal love in our mind.

Comparing the Truth of Oneness realised by Seers with modern scientific truths, and showing it not to be contrary to them (particularly in his works 'Raja-Yoga' and 'Jnana-yoga'), he also satisfied the modern intelligentsia. Regarding the theory of Revolution, he said that the theory of Involution also should be accepted. In a word, it may be said that his life beacons the upward path of human civilisation.

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Vyas, Ravishankar Shivaram (1884 —)

Ravishankar Shivram Vyas, born at Radhu in Kaira district in 1884, was an eminent scholar and social reformer.

Ravishankar Shivram Vyas was born of Brahmin parents, on 25 February 1884, in Radhu, a village in the Kaira district of Gujarat. His father, Shivaram Vyas, was a man of moderate means, Ravishankar attended the village school, up to the seventh standard, but, fortunately, the poet Chhotalal took an interest in him and created in him a liking for history, the Sanskrit and Hindi languages, and for the tenets of the Arya Samaj.

Though Ravishankar was at a later date attracted by the teaching of Ramakrishna and Vivekananda, as also by Tilak's interpretation of the Geeta, the influence of the Arya Samaj can be seen as a guiding factor in his life dedicated to social service, social reforms and national liberation. He believes in God and holds that selfless service of mankind is true worship of Divinity.

True to the teachings of the Arya Samaj and of the liberal pioneers of social reform, he is opposed to superstition and unjust customs like untouchability and also opposed to blind westernisation. Particularly is he opposed to the evils which modern urban life cannot avoid.

Another decisive influence on Ravishankar's life was the guidance he received from Mohanlal Pandya. From 1911, Pandya introduced him to the leading personalities, who were pioneers of the growing national movement in Gujarat and India. It is through Pandya, who had written a biography of Gandhiji, that Ravishankar came to follow Gandhiji's teachings and way of life.

By 1921, he had come in close contact with Vallabhabhai Patel and Gandhiji. From 1920, he had already taken to a life of ascetic simplicity; he wore self-spun *Khaddar*, walked barefoot and ate a frugal diet. In 1921, he took a final decision, left his family, wife and children, and dedicated himself wholly to public service.

In 1922, he started the Rashtriya Shala at Mehamadabad, and taught there for a while; but soon he became a roving, active servant of the people and a participant in the struggle for freedom.

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He led a batch of Gujarat volunteers participating in the Nagpur Flag Satyagraha (1923). He was not interested in political party organiszation, and worked in the rural areas, helping the poor peasants in their daily problems. He, however, took an active part in the Bardoli Satyagraha (1928), and later in the protest movement against the punitive tax imposed on some villages in the Borsad and Anant Talukas.

The tax was imposed because the Government could not succeed in arresting Babar Dev, a dacoit, whom the villagers were supposed to be giving shelter. The tax-protest movement was successful. Ravishankar also helped to remove the evils of forced labour, extorted from the Rani Paraj tribe. The ruler and administrators of the Gaikawad State were known for their progressive outlook, and they invited Ravishankar to help in developing the cooperative movement amongst farmers within their territories.

Ravishankar guided the leading batch of Satyagrahis in the famous Dandi March and was jailed. He was again put in prison in 1938.

Thus, he was always in the forefront of the political struggle, but his mould is not that of a politician. He prefers to remain away from power and publicity, and close to the people. It is this unique aspect of his character, that led him to undertake a most unusual and difficult social task. It was to wean away Patanvadias, a tribe which traditionally loved by dacoities, from their profession. He boldly went amongst them and preached to them the need to change their ways. It was both a difficult and a dangerous undertaking, which required compassion, courage and tact. Ravishankar was eminently suited to the task, because of his saintly disposition and wide experience in dealing with the people. He succeeded in this task and won the gratitude of the tribe and of the people harassed by dacoities.

Ravishankar has devoted himself to the Bhoodan movement since its inception. This movement, started by Vinobaji, appealed to him, as the true projection of Gandhiji's thought put in practical social application.

He attended the World Peace Conference in 1952, held in China, and has written an account of his travel in China.

Ravishankar is respectfully called 'Maharaj' or simply 'Dada' and these epithets testify to the reverence and love with which people took upon him as a selfless saintly individual, who has devoted his whole life to the service of the people. He has not written books, nor has he preached from the platform. Instead, he engages people in conversations, through which he imparts the message of social justice, love and wisdom. His method of work has something similar to the Socratic way of enlightening the minds of the people.

The people and the leader of Gujarat respect him as a living emblem of the Gandhian ideal of service, and the honour of inaugurating the new Gujarat State was conferred upon him in due recognition of his services to the people of Gujarat. Ravishankar Maharaj, like Swami Dayananda, the founder of the Arya Samaj, is one whose work started in Gujarat, but whose greatness has influenced men all over the country.

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Vyas, Jai Narayan (1898 —1963)

Jan Narayan Vyas, born in 1898, was an eminent journalist, politician and social activist.

Jan Nayak Jai Narayan Vyas was a

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versatile genius. Born in 1898 and brought up in an orthodox atmosphere, he attained qualities of head, heart and leadership with the passage of time.

He was the son of Sewa Ram Vyas of Jodhpur, who was a petty official in the Railway Department of the erstwhile Jodhpur State. He was an orthodox Pushkarna. Jai Narayan remained a house-bird till March 1919, when he went to Delhi to appear in the Matriculation examination of the Punjab University. 30 March 1919 was the turning point in the life of Vyas.

Swami Shraddhanand and Hakim Ajmal Khan faced on that day Police firing near the Clock Tower in Chandni Chowk. Then, he came under the influence of Pandit Motilal Nehru, his worthy son, Gandhiji and Sardar Vallabhbhai Patel. On return to Jodhpur, he devoted himself whole-heartedly in organising political activity in the Native States.

He did it in collaboration with Jamna Lal Bajaj and Amrit Lal Sethi, who were also interested in an awakening among the people of the Native States.

He used journalism as a weapon for achieving his goal. He started and edited he *Akhand Bharat*, the *Pushkarna,* the *Tarun Rajasthan* and the *Aageewan*. He also rendered active help to other papers, namely, the *Praja Sewak*, the *Riyasati* and the *Vir Durga Dass*. As a result of his fearless writings in the newspapers, the foundation of the autocratic rule of native rulers were greatly shaken. He had to suffer heavy financial loss in journalism.

But, his spirit was not damped. He spread revolutionary ideas through the papers. He also aimed at reforming the social evils through journalism. His close associate, Ram Niwas Mirdha, Minister of State for Home in the Government of India, is of the opinion that, "Vyasji was a revolutionary, not from the political angle alone, but from the social view point, too. This cannot be said in respect of all leaders. However revolutionary they might have been from the political standpoint, they were not able to impart the revolutionary zeal in their social life."

Vyasji desired and fought for the elimination of poverty, exploitation and slavery from the Indian society. He made it his life's mission to eradicate conservatism and traditionalism because thees forces prevented a healthy growth of the society. He laid stress on pure and ethical methods for reforming the social evils. As a social reformer, he did not compromise with evil.

Jan Nayak Jai Narain Vyas, as he was popularly called by his friends and admirers, did not profess any faith in religious dogmas. Still, he was influenced by religious tenets. His maternal grandmother, who brought him up was a highly devoted believer in Lord Krishna. He was himself under the influence of Jain monks during his youth. He might have used religious centres as a means for achieving his goal. That is why he used to meet his co-workers in places of worship, such as temples, etc. His book 'Adhyanta Tattwa Prakash' clearly reveals his attitude towards religion and morality. Some of his verses depict his revolutionary zeal, keen desire to eradicate social evils and unshaken faith in organising ability.

He was opposed to tyranny and oppression. But, he believed in a non-violent struggle against social injustice.

He was nationalist to the extent that he himself used home-made *Khadi*. He provided all help to the Marwar Khadi Mandal. He also used Marwari (a local dialect of Rajasthan) in his speeches and writings, as a result of which his appeal proved forceful. His writings aroused patriotic feelings among the masses.

He was the Prime Minister of the erstwhile Jodhpur State for a short time and was also Chief Minister of Rajasthan after Independence. He gave a clean administration to Jodhpur and Rajasthan. He proved himself above regionalism and casteism. That is why he enjoyed the confidence of Sardar Patel and Pandit Nehru. He was admired for his qualities

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of head and heart, by friends and foes alike. His name became a living legend in Rajasthan. Vyasji was a gifted dancer and very good singer. He used these qualities for achieving his goal.

Jai Narain Vyas was the founder and organiser of the Marwar Sewa Sangh. He was the General Secretary of the All India States People's Conference form 1939 to 1949. He was also the President of the Rajputana Provincial Congress Committee. His son, Dev Narain Vyas, was also his co-worker in Marwar. In the words of Dr. Zakir Hussain, "The Britishers regarded Vyasji as the most honest politician from Rajasthan and also believed that Vyasji cannot be purchased at any price." He further said, "In so far as the question of selfless service to the motherland is concerned, Vyasji was one of the bravest Indians. None in the Rajasthan Government or the Congress could prove his equal."

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Wacha, Dinshaw Edulji (Sir) (1844 — 1936)

Dinshaw Edulji Wacha, born in Bombay on 2 August 1844, was a great nationalist, economic critic, financial wizard and a prolific writer.

Dinshaw Edulji Wacha was born in Bombay on 2 August 1844 in a middle-class Parsi family. As a child, he studied at the Ayrton School. In 1858, he joined the Elphinstone College, only to leave it three years later to assist in his father's business in Bombay and in Aden.

Public life soon attracted him and he worked in close association with Dadabhai Naoroji and Pherozeshah Mehta for the peaceful political evolution of the country, both through social reform, education and participation in political activities. He took a keen and active interest in the Bombay Municipality, being a member for forty years.

He was a founder-member of the Indian National Congress, functioned as its Secretary for several years and was elected its President in 1901. He was the Secretary of the Bombay Presidency Association for thirty years (1885-1915), before he became its President (1915-18).

Early in life, he displayed his grasp of public finance and economic issues. Just as he ranks with Pherozeshah Mehta as the maker of the Bombay Municipal Corporation, so also does he rank with Gopal Krishna Gokhale as the custodian and watchdog of the country's finances. Moderate though he was, he greatly embarrassed the Government by his trenchant criticism of its economic and financial policies.

In 1897, he gave "correct and adequate expression" to the national view before the Welby Commission in London, pointing out that the financial embarrassment of the Government of India was caused not by the falling rupee exchange, but by the reckless increase in military and civil expenditure.

The positions he held were many and varied. No position of public service was too humble or too great for him. He was the Chairman and Trustee of the People's Free Reading Room and Library, Chairman of the Indian Merchants' Chamber, Founder of the Federation of Indian Chambers of Commerce and Industry, Member of the Bombay Millowners' Association and Bombay Imperial Trust, Director of the Central Bank of India and Scindia Steam Navigation Company, Governor of the Imperial Bank of India, Member of the Bombay Legislative Council (1915-16) and the Imperial Legislative Council (1916-20), and the Council of States (1920). He adorned every office he occupied. He was Knighted in 1917.

He was a prolific writer and was foremost in educating the people and creating an enlightened public opinion on the political and economic issues that faced the country. His pen

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was powerful, often trenchant; he added lustre to the pages of several journals and papers, such as the *Indian Spectator*, the *Advocate of India*, the *Bengalee*, the *Indian Review*, the *Wednesday Review*, the *Oriental Review*, the *Kaiser-i-Hind* and the *Bombay Chronicle*.

He severely criticised the economic evils of absenteeism and the employment by the Government in the higher posts of foreigners without a stake in the country. No economic irregularity, no misuse of finance escaped his hawk-like eye, even at an advanced age. He condemned the "homoeopathic dose" of Indian participation in legislation provided by the Morley-Minto and Montford Reforms. Outstanding among his books are: 'Indian Railway Finance', 'Indian Military Expenditure', 'Rise and Growth of Bombay Municipal Government' and 'Agricultural Banks in India'.

A great nationalist, economic critic and financial wizard, he was modest, unassuming and unostentatious throughout his long life.

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Waddedar, Preetilata (1911 — 1932)

Preetilata, born in Chittagong district in 1911, was an eminent Bengali revolutionary freedom fighter.

Preetilata was born on 13 May 1911 in a poor middle-class Kayastha family of Chittagong town. Her father, Jagatbandhu, was Head Clerk in the District Magistrate's office. Her mother, Prativamoyee, had received the normal Bengali education. Preetilata owed her sense of honesty and dutifulness to her parents.

A serious student from her school days, Preetilata was included by the prevailing atmosphere of unrest, particularly in Chittagong, to study revolutionary literature secretly. Late at night, she would write a diary in English which makes pleasant reading. Her Bengali writings were also charming. She was devoted to the worship of Sree Krishna.

She passed the Matriculation examination from Chittagong and the Intermediate from the Dacca Board, standing first among the girl students in 1930. Then she entered the Bethune College, Calcutta, for the degree. She joined the 'Deepali Sangha' of Leela Nag and the 'Chhatri Sangha' of Kalyani Das, social service organisations at Dacca and Calcutta, respectively.

The 'Sangha' influenced her politically. Simultaneously, in Chittagong, she came into contact with Nirmal Sen, an underground leader of the Jugantar Party, who taught her the arts of boxing and rifle and revolver shooting. He also introduced her to the supreme leader, Surjya Sen, famous as 'Masterda', whose personality overwhelmed her.

At Calcutta, Preeti's revolutionary preoccupations compelled her to abandon the Honours course in English, but she graduated with Distinction. Before that, she frequently interviewed in prison the destined martyr, Ramkrishna Biswas, posing as his sister. He left an indelible impression on her. Chittagong's revolutionary activities magnetically drew her there. She joined the Nandan Kanan School as Headmistress.

In a military raid on a secret shelter at Dhalghat in 1932, Captain Cameron, leading the raiders, was shot dead by Nirmal. But, Nirmal

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and Apurba Sen were also killed. Preeti had been there to receive 'Masterda's' instructions. Both managed to escape. Returning to normal life, she was most eager to perform some glorious deed. Constantly under police harassment and apprehensive of arrest, she sought, and soon obtained, 'Masterda's' permission to go underground.

After three months, 'Masterda' chose her to lead a party of eight, selected to raid the European Club at Pahartali on 24 September 1932. They were to kill as many of the ruling race found there as possible. That was then the Party programme, sustained by the bitter hatred that age-old imperialist oppression had generated. Strictest military vigilance availed to foil the plan. A drunken crowd dancing in the hall late at night was attacked with bombs and revolvers from three sides. Casualties were high. But, the official figures published were a dozen wounded and a woman killed.

Preeti went there determined to attain martydom. And of her sex, she became the first Indian martyr of the age. Her duty over, she swallowed deadly poison and dropped dead near the club premises. On her person were found self-composed pamphlets that bespoke her burning patriotism and passion for freedom. Her letter of tender feelings for her mother written on the previous day sought to console her that she should rather rejoice that her beloved daughter found an opportunity to die for a sublime cause.

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Wafa, Mela Ram (1895 — ?)

Mela Ram Wafa, born at Dipuke in the district of Sialkot, was one of the famous Punjabi poets and journalists.

Mela Ram 'Wafa' is one of Punjab's famous poets and journalists. He occupies a leading position in the history of the national struggle. He was born on 26 January 1895 in village Dipuke, Sialkot, now in West Pakistan, in a Brahmin family. His father, Pandit Bhagat Ram, was a trader-cum-peasant. Mela Ram 'Wafa' had his early education in Pasrur and Quila Suba Singh, from where he passed his Primary examination in 1907.

He joined the District Board High School at Pasrur and then the Scottish Mission High School, Sialkot, from where he passed the Matriculation examination in 1912. He joined the Forman Christian College, Sialkot, but left it after a year.

Mela Ram joined the Central Railway Office, Lahore, where he worked only for four months as he was destined to start his career as a journalist. He served as a junior translator in an Urdu daily, the *Deepak*, for a few months and also worked as Assistant Editor of another daily, the *Desh*, up to 1919. For some time he remained on the editorial staff of the *Bande-Mataram.*

However, in 1921, he joined the National College, Lahore, as a Lecturer in Urdu and Persian. In 1921, he left the College to rejoin the *Bande-Mataram*, this time as its Editor and remained with the paper up to 1923.

For a short period, he started his own paper, the *Bharat.* In 1925, 'Wafa' again became the Editor of another Urdu daily, the Bisham, published under the patronage of Pandit Madan Mohan Malaviya. But, he resigned in 1926 due to political differences.

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The paper suffered a setback and 'Wafa' was asked to resume its Editorship. After serving this paper from 1928 to 1929, he joined another daily, the *Vir Bharat*, also patrionised by Pandit Madan Mohan Malaviya.

In 1931, the *Vir Bharat*, through Mela Ram's initiative, began to be published simultaneously from Lahore and Sialkot which was a unique privilege for any Urdu daily. He started another daily, the *Rahbar*, which remained in circulation up to the partition of India. Before independence, he also remained Joint Editor of the *Vir Bharat* (1942-47).

After partition, Mela Ram 'Wafa' started his own paper, the *Punjab Mail*, in 1948 from Saharanpur, and then the *Amrit* from Kanpur. Mela Ram 'Wafa' once again joined the editorial staff of the *Vir Bharat* in 1952, but finally started his own publishing house at Jullundur, which continued to be his source of income.

Mela Ram 'Wafa' as a journalist was associated with at least half a dozen newspapers. Apart from his journalistic aptitude, he is also a renowned poet. He started writing songs from 1911, when he was a student of the eighth class. His compositions show the influence of renowned poets, such as Sauk, Dagh, Momin and Mir.

Most of his songs are stirring pieces based on the themes of national awakening and patriotism. In one of his compositions he asserts:

"Bartania se kah do ab zillat-i-ghulami,
Karte nahi gwara, Hindustan hamara
Bartania se kah do Hindustan ke ham hain,
Bartania tumhara, Hindustan hamara,
Bartania tumhara, Hindustan harama,
Chhor do bas khudara Hindustan hamara."

'Wafa' is a patron of the 'Punjab Bazme Sukhan' (Poets Forum) and also remained President of the U.P. Urdu Press Conference. His publications include, "Soz-i-Wattan' (1941) and 'Sang-i-Meel' (1959).

After partition, 'Wafa' devoted much of his time to refugee welfare and social service work. He was brought to the political platform by eminent Congress leaders, such as Lala Lajpat Rai and Pandit Madan Mohan Malaviya.

His career as a journalist and a patriotic poet brought him into close association with the eminent leaders and he soon became a writer and poet of the revolutionary aspect of the national movement. He refused to publish an article in his paper, the *Bhisham* (1928), written by then Managing Editor of the paper against the boycott of the Simon Commission.

He wrote a number of revolutionary songs under the pen name of 'Dalter Bawa' (the nickname of his younger son Suran Parkash Bhardwaj). 'Wafa' would never write anything in his papers which he considered against the national interest. For this reason, he had to remain unemployed at various times.

He preferred to remain unemployed rather than join any anti-Congress newspaper. According to Ulama Tajur, "Mela Ram's journalism spoiled his poetry while his politics spoiled his journalism" (introduction, 'Sang-i-Meel').

As a poet of national awakening, he composed a poem in the form of a national anthem as early as 1938 entitled 'Hindustan hamara', which was published in the *National Congress* of Dr. Satyapal. He participated in the national movement at a time when the freedom struggle was as its climax. The revolutionaries had assassinated a British Assistant Superintendent of Police to revenge the death of Lala Lajpat Rai.

Bhagat Singh and his associates were facing trial when 'Wafa' wrote a poem entitled 'Ae Firangi', for which he was jailed for two years. Even during the period of Court proceedings he wrote a number of revolutionary songs.

Mela Ram 'Wafa's career is thus the story of a man of radiant personality, combined with

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the sensitivity of a poet, a journalist and the vitality of a freedom fighter.

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Wajd, Sikandar Ali (1914 — 1983)

Sikandar Ali Wajd, born at Bijapur in 1914, was an eminent Urdu poet, jurist and parliamentarian.

Sikandar Ali Wajd eminent poet, jurist and parliamentarian, was born at Bijapur. He had his early schooling at Aurangabad and did his B.A. from the Osmania University in 1935. He was selected for the Hyderabad Civil Service in 1937 and appointed Sessions Judge in 1956.

He opted for voluntary retirement from service in 1964 and was elected President of the Maharashtra branch of Anjuman Taraqqi Urdu (Hind) the same year. He was awarded Padma Shri in 1970 and was nominated member of the Rajya Sabha in 1972. He was well-versed in Urdu, Persian and English.

Wajd started writing poetry in 1930 and made his mark in the literary circles of Lucknow during his stay at Sitapur in 1938-39. He published four anthologies of his verses, *Lahu tarang* (1944), *Aftab-e-taza* (1952), *Aurang-e-musavvir* (1963), and *Biaz-e-Mariam* (1974).

His fourth anthology brought him a coveted prize from the Uttar Pradesh Urdu Academy, Lucknow. A selection of his representative verses *Intikhab-e-kalam-e-Wajd*, was brought out by Anjuman Taraqqi Urdu (Hind) from Aligarh in 1952.

Besides making his verses throb with the poignancy and pathos of love and life, Wajd attunes his imagination to capturing and conveying subtle nuances of fine arts like painting, music and architecture.

His well-known poems 'Ajanta', 'Ellora', 'Taj Mahal', and 'Karvan-e-zindgi', marked by an artistic blend of content and diction, are chiselled into lilting rhythmic patterns with the dexterity of a classicist. His ghazals have the splendour of the traditional dictional sophistry and are enlivened with flashes of his love for the basic decencies of life.

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Wajid (18th Centutry)

Wajid, born in Kabul, was an eminent Punjabi mystic poet.

Wajid was born in a Pathan family of Kabul (Afghanistan). For some time he is said to have served in the army. After coming into contact with a Hindu ascetic, he left home and studied Sanskrit literature at Mathura. He developed into a mystic and settled in Punjab. His disciples are known as 'Roshni'. He composed quatrains which are very popular.

His main theme is resignation to the will of God in the face of vicissitudes of life. His quatrains are full of mystical fervour, but a good deal of humour is also to be found there. They have an appeal for both Hindus and Muslims. His mythological references are drawn from both the religions. Two of his quotations are translated below:

> Ganika ascended the Yama's 'vimana', did she deserve it?

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What saint was Ajamal, who went to heaven?
The noble king Hari Chand was sold to a 'chandala'
O Wajid, what can we say to the Lord, either in favour or against?
The harlots and mimics assemble a lot of wealth.
The bullocks carry burden, but eat straw.
The 'bahmins' and 'ayyids' go abegging,
O Wajid, what can we say to the Lord, either in favour or against?

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Wajid Ali Shah, Nawab
(? — 1887)

Wajid Ali Shah, Nawab of Awadh, was a great patron of classical Hindustani Music—*Thumri*.

Some years ago I saw the film 'Aavishkar' and was impressed by the subtle and soothing manner in which the famous Lucknow Thumri "*Babul Mora Naihar Chchooto Jaay*" in Bhairavi had been used as a haunting and recurring background refrain throughout this good film. After the picture was over and as we were returning home, I asked some of my Lucknow friends if they knew who was the composer of this very popular song. I was disappointed when they confessed that none of them knew, although they had heard this Thumri many times and liked it very much. If even Lucknowwallas are not aware of this song, one cannot expect others from other parts of the country to know anything about it.

This Bhairavi Thumri has been one of the favourites of famous light classical and classical musicians from Moizuddin, Malkajan, Gauharjan, and Ustad Faiyazkhan, to Siddheswari Devi, Begum Akhtar and Girja Devi of more recent times. But, it was the late K.L. Saigal's simple, yet poignant rendering of it in the New Theatres film "Street Singer" that made it an all-India favourite.

Even in the farthest South, I remember young people travelling miles by train or bus in order to see a New Theatres film and hear their soulful songs. Saigal did not need an orchestra "of a hundred instruments" or a cacophony of Western and Eastern instruments to support his voice and boost its volume. The barest minimum of a harmonium and tabla were all that he needed to render this Thumri with an expressiveness and emotion that brought tears into every eye.

From Kashmir to Kanyakumari, music-lovers tried to hum and copy it the way Saigal sang. Even in some of the South Indian AIR stations, there was no ban on casual artistes having a go at this song at the end of a Karnatic recital!

Since those days, more than three decades ago, I have heard 'Babul Mora' rendered in an infinite variety of styles by many reputed maestros of the North, and learnt about the poignant circumstances that gives birth to this sweet Thumri. It is a well-known fact that "Lucknow is the mother, and Benaras the sweetheart of the thumri style."

A large number of composers who throve under the lavish classical form whose popularity is mounting day by day. Among these, the name of Nawab Wajid Ali Shah (the last Nawasb-ruler of Lucknow) stands out in golden letters. He was not only a munificent patron of music, dance, drama, and poetry, but was himself a gifted composer, and a proficient Kathak dancer.

He had received vocal training under great Ustads like Basit Khan, Pyar Khan and Jaffar

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Khan and Kathak training under Thakur Prasadji and Bindadin Maharaj. Although his pen-name was Qaisar, he used the pseudonym "Akhtarpiya" for his numerous compositions. Under this pen-name, he wrote over 40 works, poems, prose and Thumris. "Diwani-Akhtar", "Husn-i-Akhtar" contain his Ghazals. He is said to have composed many new ragas and named them Jogi, Juhi, Shah-Pasand, etc.

Wajid Ali Shah was most unfortunate to have ascended the throne of Awadh at a time when the East India Company was determined to grab the coveted throne of prosperous Awadh (Oudh), which was "the garden, granary, and queen-province of India." In different circumstances perhaps, he might have succeeded as a ruler because he had many qualities that make a good administrator. He was generous, kind and compassionate towards his subjects, besides being one of the most magnanimous and passionate patrons of the Fine Arts.

But, the British Agent, and some of the treacherous elements in the court of Awadh availed of his lavish and luxurious style of living, branded him as "a monster of debauchery, profligacy and vice", and succeeded in banishing him from his beloved Lucknow. In recent time, one finds a turn of the tide in his favour. Attempts are being made to remove Wajid Ali Shah's tarnished image and to repaint him as a benevolent and gifted monarch who was more sinned against than sinning. Valuable books have been published recently giving a full and just assessment of his virtues as well as his vices.

When he ascended the throne, he took keen interest in the administration of justice, introduced reforms, and reorganised the military department. But gradually, he sant into a life of pleasures surrounded by courtesans, singers, dancers, and eunuchs. In his book *Awadh Under Wajid Ali Shah*, Dr.G.D.Bhatnagar gives the following assessment of this ill-starred prince:- "Cast by providence for the role of an accomplished dilettante, he found himself a misfit for the high office to which he was elevated by chance. Wajid Ali Shah's character was complex.

Though he was a man of pleasure, he was neither an unscrupulous knave nor a brainless libertine. He was a lovable and generous gentleman, he was a voluptuary, still he never touched wine, and though sunk in pleasure, he never missed his 5 daily prayers. It was the literary and artistic attainments of Wajid Ali Shah, which distinguished him from his contemporaries."

When Wajid Ali Shah was a young boy, some astrologers warned his parents that he would become a Yogi, and advised them that the boy should be dressed up as a Yogi on each birthday of his so as to counteract the effect of the evil stars. When he ascended the throne in 1847 at the age of 24, he had a fabulous annual income of more than fifteen lakhs of rupees, most of which he squandered on music, dance and drama. First of all, he established his famous *Parikhaana* (abode of fairies) in which hundreds of beautiful and talented girls were taught music and dancing by expert-teachers engaged by the royal patron.

These girls were known as *Parees* or fairies with fancy names such as Sultan Pari, Mahrukh Pari and so on. On each birthday of his, the Nawab would dress up as a Yogi with saffron robes, ash of pearls smeared on his face and body, necklaces of pearls around his neck, and a rosary in his hand, and walk pompously into the court with two of his *Parees* dressed up as *Jogans*.

Gradually, he made it into a spectacular pageant or Mela known as *Jogia Jashan*, in which all citizens of Lucknow could participate, dressed as Yogis, irrespective of caste, and creed. In the opinion of Mr.Ranbir Singh it was this *Jogia Jashan* on his birthdays that "took the curtain up on the Hindustani Theatre". Later on, when his favourite venue, the Kaisarbagh Baradari was built, he began to stage his magnificent *Rahas* poetry, his own lyrical

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compositions under the pen-name "Akhtarpiya" and glamorous Kathak dances.

Ranbir Singh gives details of Wajid Ali Shah's book entitled *Bani* in which the author mentions 36 types of *Rahas* all set in Kathak style (with colourful names like "Mor-Chchatri", "Ghunghat", "Salami", "Mor Pankhi" and "Mujra"), and gives exhaustive notes about the costumes, jewelry, and stage craft. *Rahas*, prepared at a fabulous cost of several lakhs of rupees, became very popular, and was performed at the Kaisarbagh-Rahas Manzil, most probably, "the first Hindustani Theatre Hall".

Many have regarded Wajid Ali Shah as "the first playwright of the Hindustani theatre", because his "Radha Kanhaiya Ka Kissa" staged in the *Rahas* Manzil was the first play of its kind. It featured Radha, Krishna, several *sakhis*, and a *vidhshaka*-like character called "Ramchera". Songs, dances, mime, and drama were all delightfully synthesised in these Rahas performances. He dramatised many other poems such as Darya-i-Tashsq, Afsane-in-Ishaq, and Bhahar-i-Ulfat. It is said that Amanat's "Inder Sabhu" was inspired by these dance-dramas, written, produced and staged by Nawab Wajid Ali Shah.

Today however, his pioneer contributions in this field are seldom remembered. Kathak dance attained new heights of popularity and glory under his expert-guidance and lavish patronage. Thakur Prasadji was his Kathak guru, and the unforgettable Kalka-Binda brothers performed in his court. What with the grand pageantry of the Rahas, *Jogiya Jashan*, Dance dramas, and Kathak performances, Lucknow became the magnetic cultural centre where the most reputed musicians, dancers and poets of the time flourished. The greatest musicians, dancers and instrumentalists of the time enjoyed his munificent patronage and hospitality.

But all this pomp and splendour were wiped out in less than eight years. In February 1854, Wajid Ali Shah was deposed by the British Resident and exiled into far-off Matiaburj near Calcutta. Even when the shocking ultimatum was given to him, Wajid Ali Shah appealed to his beloved subjects not to offer any resistance, and to maintain peace. The touching description of the bewailing citizens of Lucknow given in the Urdu "Asrar-i-Wajid" has been translated into English by Dr.G.D.Bhatnagar in his book as follows:

"The condition of this town, without exaggeration, was such that on the departure of Jan-i-Alam, the life became extinct and the body of the town was left soulless. Grief rained down from every door and wall. There was no lane, bazar, or dwelling which did not wail out in full agony of separation from Jan-i-Alam. All sorts of agonies were produced in the Hindi musical tunes and notes."

Historians describe how much the people of Lucknow lamented the exile of their kind and popular ruler. Many of the poets of the time have depicted their grief in touching verses like the following:

Lucknow bekas huwa Hazrat jo-gaye,
Fazle gul kab ayegi, kab honge aakar naghma sanjh,
Ek muddat ho gayi murgaane gulshan ko gaye

The royal caravan "of about 1,000 persons started from Lucknow on March 13, 1854 towards Calcutta via Kanpur. The parting scenes were pathetic, the whole city being thrown into gloom. Every body wept and bewailed while bidding farewell to the unfortunate king. Everywhere there was sorrow. Poor and rich, young and old, all were bewailing for the King. The citizens looked helpless and recited mournful *nauha* (dirges) in bewilderment".

As for Wajid Ali Shah, nothing caused him more agony than being forcibly parted for ever from his beloved Lucknow. It was at this tragic moment of being torn away from the city and people he loved, that the following lines burst out from his sorrow-laden heart:

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"Babul mora naihar chchooto jaay-
Chaar kahaar mil, mori doliya uthaye
Mora apna begaana chchooto Jaay."

"Our sweetest songs are those that tell of saddest thoughts." One can very well visualise that sad moment of parting through these touching lines. In fact this song has now come to be associated with the inevitable *bidaayi* of every bride from her parental home-that poignant moment when she is seated in a *doli* and is about to be wrenched away from her dear "babul" into the distant land of her groom.

As in the case of a similar composition of Hazrat Amir Khusrau, perhaps this song also contains the allegorical meaning of a human being's last journey on this earth when the body is carried on the shoulders of 4 pall-bearers. So intense was Wajid Ali Shah's grief at that moment ! Well-versed in Urdu, Arabic, Hindi, and Braj Bhasha, he composed in a mixed dialect that is easily followed by the people of Uttar Pradesh.

Even in his exile in Matiaburj, he survived for many long years, all the while trying to keep the sweet memories of his Lucknows-era alive by recreating the musical environments of his Kaisarbagh Baradari. The banished king had been given a number of fine houses with vast grounds stretching along the banks of the River Hooghly 3 or 4 miles south of Calcutta. Because of an Earthen Dome (raised platform), people called it "Matiya Burj".

The king spent lavishly out of his income of twelve lakhs of rupees per annum and before long a Second Lucknow arose in this area. "There was the same bustle and activity, same language, art, poetry, style of conversation—the same pomp and splendour, the same opulent style of living. Taking advantage of the Shia Law of Muta, he contracted temporary marriages with as many good-looking and talented girls as he fancied.

Troupes of artistes congregated in his court, the best singers were enlisted into his service and there was a larger concourse of musicians in Matiyaburj than could be found anywhere else in India". (Lucknow: The Last Phase of an Oriental Culture).

We come across descriptions of great musical assemblies in the Darbar Hall of Matiyaburj, where the great musicians and music-lovers of Calcutta gathered to hear Wajid Ali Shah sing his favourite Lucknow-Thumris, and to marvel at his dance-performances. The Durbar Hall was lavishly and opulently decorated just as the Lucknow Baradari used to be.

Among the invites used to be great personalities from Calcutta's music-world such as Jadu-Bhatta (Dhrupad), Aghorenath Chakravarty (Dhrupad) Sajjad Mohammad (Sitar), Dhirendranath Bose (Sarod), Shyamlal Goswami (Esraj), Rai Chand Boral, and several others. In the words of D.C.Bhattacharya, "Rich and flexible voices filled the air, Thumri had the pride of place, particularly Wajid Ali Shah's own compositions that once held Lucknow in thrill-*Babul mora naihar chchooto jaay; Jab chchor chali Lucknow nagari; Neer bharan kaise jaun.* The songs rose to great heights of expressiveness and created a spell".

When it ceased, Wajid Ali Shah sat in mute silence for a long while, and then expressed his feelings: "All this time I was in a dreamland as though transported by unknown hands to my Kaisarbagh Baradari. Ah, what I have left behind! Now, only the sweet memories linger."

The loyal citizens as well as their beloved ruler hoped for a long time that the latter would regain the throne of Awadh and "return to bestow a fresh spirit to the lifeless people"; but their dreams were never fulfilled. Wajid Ali Shah died on September 1,1887 and was buried in Imambara Sibtenabad, in Matiyaburj.

Wajid Ali Shah's most popular Thumri really turned out to be one of the saddest and sweetest of parting songs. Such are the poignant associations of this ever-popular Lucknow Thumri composed by Akhtarpiya.

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"Babul mora naihar chchooto jaay".

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Great Masters of Hindustani Music, pp. 43-47.

Walchand Hirachand (1882 — 1953)

Walchand Hirachand, born at Sholapur in 1882, was an eminent political thinker, economist and social reformer.

Walchand Hirachand was born at Sholapur (Maharashtra) on 23 November 1882. His father was a cotton merchant and a money-lender. He was educated at Aurangabad, Sholapur, Bombay and Poona. He gave up his studies without appearing for his B.A. (Economics) examination to help his ailing father in the family business.

His first wife died and he married his second wife in 1930. Though Walchand Hirachand mixed with people from all communities, observed no food-taboos, and was against untouchability in Hindu society, he did not approve of inter-caste marriages. In his will, he allotted a certain amount to one of his female relatives on condition that she should marry a Digambar Jain, a sect he was born in.

He loved his family, but had a poor opinion of a woman's capacity to keep secrets. He never discussed business matters with women of his family and was firm in his conviction that no woman could keep a secret.

When Dadabhai Naoroji made a moving speech in the session of the Indian National Congress in 1906 at Calcutta, he stirred young Walchand Hirachand's (24) patriotic feelings and churned them to an explosive resolve. Walchand decided then and there to fight for the freedom of India in his own way.

He knew his way as Dadabhai Naoroji's stirring call called for more concrete action than shouting slogans or taking out protest marches. He asked for men who would fight not only the British rulers of India but fight the poverty of the Indians themselves. He wanted Indians, to produce goods in India so that they would not be compelled to buy British goods and support British industry. With the growth of the Indian industry, Dadabhai argued, poverty too could be banished.

Walchand made it a mission of his life to establish industries in India and complte with the British. He was ambitious in his resolve but took to simple and inexpensive ways of living in his personal life. Though he yearned to start factories to make aeroplanes, ships and automobiles, he himself wore handspun, hand-woven khadi clothes.

He attacked British policies in India in sharp scathing terms. On one occasion, he said that the British treated India as "a plantation of England and used it for growing raw products to be shipped by British agents, in British ships, to be worked into fabrics by British skill and capital, and to be re-shipped to India by British merchants to British merchants to British firms."

His criticism was not an expression of sterile feelings. He firmly believed that it was essential for India to start and own key industries. He himself built some important ones: the Shipyard at Vizagapattanam, the Aircraft Factory at Bangalore and the Automobile Factory at Kurla, Bombay. He was associated with shipping, sugar, construction and several other activities which accelerated the growth of Indian industries.

As a principle, Walchand believed that economic independence was a key to political and social independence. All his life, he worked to achieve this. As a businessman and an entrepreneur, he was both an aggressive patriot and a man with a vision, wide enough and broad enough to visualise India's capability of doing anything and everything.

Practising what he was convinced, was the mission of his life, he had to fight not only the hostile administration, but also had to complete with British business houses. At home, he had

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to fight the age-old prejudices amongst his own people and induce them to industrialise the country rapidly.

He fought his battles by varying his weapons. He had to battle with the Government, because for any major industrial scheme, particularly in war-time India, permission of the British rulers was necessary. He realised he could not do without such permission and resolved to secure this by knocking at the British doors, in India. As he once said, it was not enough to knock on the Government's reluctant doors but keep on knocking till the Government would wake-up and open the doors. According to him, the then Government was inclined to ignore the knocks and the individual who did not have the tenacity to keep on knocking would have to go back empty-handed.

He understood the intricacies of international business very well. Shipping was one example. Though Indians were almost strangers to it, he battled against the British and protected small Indian shipping concerns. His challenge succeeded and when his opponents saw him winning the game, they asked him to join them in the freight-war against other small shipping concerns. He refused.

Walchand understood the demands of the fast-changing world of business. When he went into shipping, he insisted on Indians being trained for Marine Engineering and Wireless Communication and several other crafts. Just as he wanted men trained, he also wanted ships built in India. As there were no shipyards in India, he established his own at Vizagapattanam which, after Independence, the Government of India took over.

Though he earned enormous wealth, he shared it with all his brothers and relatives as if it had been jointly earned and jointly owned. He gifted a large amount to one of his uncles who would not take it because he said Walchand alone had earned it. Walchand pressed hard and his uncle had to yield. But, he promptly played the same game and pressed Walchand into accepting some of it back as a gift from the uncle.

In his personal life, among his friends and close associates, he was an enjoyable company. He used to enliven the discussions by cutting jokes and had a keen sense of humour. He was a giant of a man with a fertile and inventive imagination and with an immense capacity to back it with physical and mental labour.

His was the patriotism that built a strong foundation for the new India by providing productive and paying jobs for the workers, and the needed goods and the services for everybody. Walchand died at Sidhapur on 8 April 1953 while on a pilgrimage.

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Wangkhel, Gopiram (1730 — 1790)

Gopiram Wangkhel, born in 1730, was a dedicated Manipuri writer, artist, painter and sculpturist.

Gopiram Wangkhel was dedicated to the cause of literature as well as fine arts, painting and sculpture in Manipur. He also knew Sanskrit and Bengali, besides archaic Manipuri.

At first he was engaged in framing codes of conduct to be followed by the kings and the gentry; later he was interested in the narration of the religious experiences gained by Maharaja Bhagyachandra. His works include *Chingthangkhomba thougallal*, a book of etiquette, and *Govinda nirupon*, an account of the exile of Maharaja Bhagyachandra in Assam and his subsequent return to Manipur.

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His works have not yet been published, but the manuscripts are available with M. Noren Singh, O. Bhogeshor Singh and N. Khelchandra Singh.

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Warerkar, Bhargavaram Vithal (1883 — 1964)

Bhargavaram Vithal Warerkar, born in 1883, was an eminent Marathi short story writer, novelist, journalist.

Bhargavaram Vithal Warerkar was popularly known as Mama. He used several pseudonyms including Bhaav, Bhaav-Sharma, B. Ram, Sutradhar and Gatabhartruka. His writings, spread over a period of sixty years, include plays, one-act plays, short stories, novels, journalistic essays and translations into Marathi from English and Bengali, but his main passion was the theatre.

Born at Chiplun, he had his early schooling at Malva. His father worked at a post office but was an ardent reader of scriptures like the *Gita* and the *Bhagwat*. In 1898, Bharagvaram was sent to Ratnagiri to study medicine at the Civil Hospital. Kanhoba Ranchhoddas Kirtikar, the Civil Surgeon at Ratnagiri, had a great influence on Warerkar and introduced him to Shakespeare, Ben Jonson, Congreve, Wycherley, Ibsen and Moliere.

He also cultivated in young Warerkar an inquisitive mind and love for literature. Another eminent scholar, Rajaramshastri Bhagwat, introduced Warerkar to the ancient Indian texts and inculcated in him a catholic approach to religion, philosophy and society.

While in service, Warerkar developed close contact with the theatre. By the time he left government service and chose to be a full-time writer, he had written eight plays, of which five had been staged. Of them, *Kunjavihari, Haach mulacha baap* and *Sanyashacha sansar* were the most successful.

In all, Warerkar has written 37 plays, 6 short plays, and 14 one-act plays. Besides, he has pioneered the radio play and written a few film scripts. While his early plays show the unmistakable influence of his mentor Shripad Krishna Kolhatkar, he was himself a great innovator.

He worked closely with Keshavrao Bhosale, Bapusaheb Pendharkar and later with Parshvanath Altekar, M.G. Ranganekar and Chintamanrao Kolhatkar and other actor-owners theatre companies, and brought in several changes in the decor, mode of presentation, subject-matter and the structure of the play. While his more conventional plays *Satteche gulam, Sonyacha kalas* and *Kareen tee purva* were successful on the stage, his less successful plays *Saraswat, Jivashivachi bhet, Apoorva Bangal* and *Bhoomikanya Sita* paved the way for the later-day experimentalists.

While the supporters and detractors alike try to find linkages between Warerkar on the one hand and Moliere, Ibsen, and Shaw on the other, Warerkar had an innate sense of drama and was a master craftsman in dialogue writing. He tried to translate into the theatre-language his views on social and political affairs.

Warerkar was also a champion of the cause of women. From 1916 when he wrote *Hach mulacha baap* to 1955 when his *Bhoomikanya Sita* was published, he took up their cause. His novel *Vidhava kumari*, which was quite a sensation in the twenties, is a classic statement of the bold manner in which a woman could face difficult situations and rise above them. His

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other major novels are *Dhavata dhota, Godu Gokhale* and *Saat lakhatil ek.*

Warekar's contribution in the field of translation is also significant. He introduced Sarat, Bankim, Tagore, Prabodh Kumar Mukhopadhyaya to the Marathi readers. His other major work is his memoirs, *Maaza nataki sansar,* in five volumes (the last one unpublished). No other theatre personality in Marathi has left such detailed information about plays, playwrights, actors and theatre people.

Warekar had several honours in his life. He presided over the Marathi Wangmaya Parishad, Baroda (1932), Mumbai Upanagar Sahitya Sammelan (1936), Natya Sammelan, Pune (1938) and Marathi Sahitya Sammelan at Dhule (1945). He was associated with several institutions, such as Sahitya Akademi, Sangeet Natak Akademi, National School of Drama, and All India Radio. In 1956 he was awarded Padmabhushan and nominated to the Rajya Sabha.

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Waris Shah (1735 — ?)

Waris Shah, born at Jandiala Sher Khan in 1735, was an eminent Punjabi poet and writer.

Waris Shah was born at Jandiala Sher Khan, now in Pakistan, in a Sayyad family. He is believed to have lost his parents in childhood. He mentions himself as a pupil of Pir Makhdum of Kasur, identified with Inayat Vala-Shah Kadri of Kasur, probably the same person mentioned by Bulle Shah as his preceptor.

He seems to have received his education at the Madrasa at Kasur run by Sufi fakirs. Waris Shah is credited with the writing of the popular romance, *Kissa Hir Ranjha*, though some scholars believe that he was also the author of another romance *Sassi Punu* as well as some 'Si-harfis', but this lacks authenticity. Thus the romance of Hir and Ranjha alone is available under Waris Shah's name.

By common tradition, Waris Shah is said to have fallen in love with a young Jat woman, Bhag Bhari, whom, however, he was not allowed to marry. This tradition has no other support except that her name is used many times in *Hir Ranjha* as a term of love for woman.

The story of Hir in Punjabi romances considerably predates Waris Shah's version; the first version available is that by Damodar, an Arora Khatri who lived during the reign of Akbar. Damodar claims that as a shop-keeper in the village of Sayal, the birth-place of Hir, he was an eye witness to her tragedy. But Damodar's claim does not inspire much belief; it, however, suggests that the story is old enough.

An allusion to Hir and Ranjha in one of the stanzas of Bhai Guru Das, a Sikh elder of the same period, along with other lovers famous in the tradition of romantic love, like Sohni Mahwal of Punjab, Sassi Punnu of Sindh, and Laila Majnu of Arabia, lends it an air of considerable antiquity. Other versions of this romance, preceding Waris Shah's version, are those by Hamid, Ahmed and Mukbal.

The Gurubani meticulously avoids such romantic references, but the Muslim Sufis from Shah Husain, a contemporary of Bhai Gurudas and Damodar, onwards through Ali Haider and Bulle Shah, also make laudatory allusions to this story. Thus, Waris Shah's version stands almost in the middle of the vogue which lasted in its classical tradition up to the end of the nineteenth century through Josa Singh, Lahora Singh, Kishan Singh Arif, Bhagwan Singh and Fazal Shah. The vogue has almost ended in the twentieth century, though a recent humorous and satirical version by Suba Singh has attracted some notice.

The romance of Hir and Ranjha has

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charmed the Punjabi people down the centuries. Waris Shah's version has all the beauty and weakness of the classical tradition. Among hearts, the poignancy of tragedy that overtakes them, and the felicity of expression which is simply breath-taking. Loquacity and banality of details are, however, almost co-extensive with the merits of the work.

One remarkable aspect of this long poem is the richness of political and historical references casually made in the text. One such reference towards the end is a succinct expression of the social and political revolution taking place in Punjab as a consequence of the people's struggle against the imperial authority of the Mughals and the bruteness of tyrants like Nadir Shah and Ahmad Shah Abdali.

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Warrier, E. Ikkanda (1890 — ?)

E. Ikkanda Warrier, born in Edakkunni Warriam in Trichur in 1890, was an eminent politician and former Chief Minister of Cochin State.

E. Ikkanda Warrier, sometime Chief Minister of Cochin State, Kerala, was born on 4 May 1890, in Edakkunni Warriam, Ollur, near Trichur. (A Warriam is the home of Warriers and their womenfolk are known as Warasyars.) His father was Meladath Sankaran Namboodiripad and his mother Lakshmikutty Warasyar of Edakkunni Warriam, a rich aristocratic family.

His grand-uncle was Sankara Warrier, sometime Dewan of Cochin State. The Warrier community is a Hindu sub-sect with some privileges and responsibilities in temples. In 1921, he married Lakshmikutty Amma of a Kozhikode family at Chendamanagalam.

He is a law graduate of the Madras University. Gandhiji's life and teachings shaped his social and political views. Other nationalists like B.G. Tilak, Surendranath Banerjea, Mrs. Annie Besant, and later Vinobaji impressed and influenced him. He believed in the lofty morals embodied in the *Gita* and the *Ramayana*.

He started practice as an Advocate in 1918, and at the same time entered public life also, as a member of the Congress Committee, Municipal Committee, etc., at Trichur. In 1925, he was elected to the Cochin Legislative Council. When the Temple Entry Movement and the Guruvayur Satyagraha in the same connection were started about 1931, Warrier was an active participant.

Throughout he was an ardent member of the Indian National Congress, and in 1935, he started a Malayalam Daily named *Keralam* to spread the message of the Congress. But, times were unfavourable and the paper was banned by the Cochin Government within months. About 1935, he was elected Chairman of the Trichur Municipal Council. The Quit India Movement had started, and for participating in it, Warrier was jailed for a short while. He was a prominent member of the Cochin State Praja Mandal, which was organised to secure responsible Government in the State.

About 1948, it merged with the Congress and when it won the election, the first Congress Ministry was formed in Cochin State. Warrier served as the Chief Minister, from 1948 to 1949. Later, when the Travancore-Cochin State was formed, Warrier was the Minister for Agriculture and Revenue from 1949 to 1950. For three years, till 1952, he was the Chairman of the State Food Production Committee. Then till 1957, he was the first Convener of the Kerala

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Bhoodana Yagna Samiti. From 1956 to 1966, he served on the Kerala Khadi and Village Industries Board.

He dislikes the caste system and untouchability. He firmly believes in Hinduism, not its rituals but its philosophy, its emphasis on Karma and Adwaitam. Though he acknowledges the benefits of Western education, yet he feels that India would be best benefited by education suited to her culture and needs. He admires British democracy, but opposes British exploitation of India. He frowns on regionalism, because he is a nationalist.

He stresses the need for an adequate number of cottage industries to improve the Indian economy. He also wants to make the tiller the owner of the land to improve Indian agriculture. His politics was never "Pull-ities". Even while a Minister, he avoided display and bluster. Today, as in the past, he leads a very simple, honest life and is engaged in Sarvodaya work.

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Warty, Anant Waman (1911 — 1987)

Anant Waman Warty, born at Jalgaon in 1911, was an eminent Marathi short story writer, novelist, journalist and essayist.

Anant Waman Warty was born at Jalgaon in Maharashtra. A medical practitioner by profession, he was a writer by choice. Mainly a short-story writer, he published nearly three hundred short-stories, three novels, two plays, and a collection of personal essays.

Warty's career as a journalist was much acclaimed by Marathi readers. He edited a monthly digest, *Amrit*, during 1953-59, and published in simple language short articles on scientific subjects and interviews of popular and important personalities.

He introduced many other items of social relevance for common man. The general tone of the magazine was sober and it became popular with the newly emerging middle-class, especially educated women. Warty launched his own monthly *Shriyut*, but it proved short-lived.

Warty's collections of short-stories such as *Dantakatha*, *Talldduppi, Akarava gadi, Sulucha servant, Egulbadan,* and *Saha master va ek mastarin* aim at offering delightful entertainment. Many of his stories are full of unnatural incidents, odd dramatisations and whimsicalities. Some short-stories like 'Mumbai', 'Ruperi swapna', 'Akheracha apghat', 'Tomy', etc. are serious and bring out the tragic element in human life. But such short-stories are only few.

Warty's range of experience is limited to the middle-class family. Influenced by P.G. Wodehouse, he tried his hand at writing short-stories on odd humorous situations. His humour is free from rancour and bitterness.

Warty published four novels entitled *Ichcha, Abhinay, Nava dharma* and *Heramb*. Some bold scenes in *Ichcha* created a stir, but other novels are of indifferent literary merit. He tried his hand at writing two plays as well, namely *Ranicha baug* and *Sutlen kan koden. Ranicha baug* was serious and a success on the stage; it is filled with pathos and compassion.

It looks upon human life as Queen's park full of fierce animals like tigers, lions and bears roaming around in the guise of men. Warty's volume of personal essays, entitled *Pisara*, went unnoticed.

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Watve, Keshav Narayan (1895 — ?)

Keshav Narayan Watve, born in Kolhapur district in 1895, was an eminent scholar of Sanskrit and Marathi.

Keshav Narayan Watve a scholar of Sanskrit and Marathi, was born in the Kolhapur district of Maharashtra. He did his B.A. and M.A. from Fergusson College, Pune, and Ph.D. from Bombay University. Thereafter he joined Sir Parshurambhau College, Pune, as lecturer and worked there until his retirement in 1954.

Watve's works comprise reproductions of classical Sanskrit stories in Marathi such as *Panchatantra, Meghduta, Kumarasambhava*, etc. His contribution to Marathi criticism includes three books. *Rasa-vimarsha* (1942), his doctoral dissertation, is a study of the Rasa theory in the light of William McDougall's psychological theory of instincts. The book attempts to combine ancient Indian aesthetics with modern psychology.

It received three prizes, and is a major contribution to poetics. His second book, *Sanskrit kavyache panchprana* (1947), is a critical study of five major Sanskrit classics. It is an important work, and has been translated into Hindi, Bengali and Tamil by the National Book Trust of India. His third book is *Sanskrit natyasaundarya* (1962) which he called a 'playful attempt at self-expression'. It deals with the beauty of language and style of Sanskrit dramas. The book won him the University of Bombay's Dadoba Pandurang Tarkhadkar Award.

His next book *Sanskrit natyadarsha* (1973) is a study of *Avimarka* and *Pratima* of Bhasa, *Priyadarshika* and *Nagananda* of Sriharsha, and *Mahavira charit* and *Malati Madhava* of Bhavabhuti, and Jayadeva'a *Prasannaraghav*. Watve has also written an autobiography, entitled *Mazi watchal* (1964).

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Wedderburn, William (Sir) (1838 — 1918)

Sir William Wedderburn, born in 1838, was an active member of Indian National Congress.

Sir William Wedderburn was born on 25 March 1838, at No. 2, Atholl Crescent, Edinburgh, Scotland. He was the sixth child and the youngest son of Sir John Wedderburn, the second baronet of Balindean, and of Henrietta Louisa, daughter of William Milburn of the East India Company's service.

The Wedderburns of the Scottish Border were a family of great antiquity. Sir John was in the Indian Civil Service from 1807 to 1837. William's eldest brother, John, was Magistrate and Collector of Hissar and was killed with his wife and child during the 1857 disturbances. Another brother, David, was one of the best informed men of his time on all subjects relating to the Indian States.

William married, on 12 September 1878 Mary Blanche, daughter of Henry William Hoskyns, of North Perrott Manor, Grewkerne.

After an early education in his home till 1844, William was taken on a prolonged Swiss-Italian tour, which helped him to form his future ideas. Italy at that time lay in the grasp of Austria and the people were preparing for a national struggle. To quote young William, "It

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is easy to understand how an imaginative boy would become filled with sympathy for the national aspirations and with an abiding hatred of arbitrary power and foreign oppression." (William Wedderburn's Diary).

In 1847, William and his brother David were left in Hofwyl, near Berne, where they joined a small school. In 1851, the Wedderburn family moved to London and in the autumn of that year William was transferred to Loretto House. In 1854, he joined the University of Edinburgh and in 1857, went to the Continent for six months to study modern languages.

In 1859, William appeared for the Indian Civil Service examination. After a short period of training in legal matter, he left for India in 1860.

William Wedderburn began official duty at Dharwar as an Assistant Collector. In 1862, he was gazetted to act as the Assistant Judge of Dharwar. After a long and varied association with the judiciary in different capacities in Karachi and Bombay, he was appointed Acting Judicial Commissioner in Sind and Judge of the Sadar Court in 1874. In 1882, he became the District and Sessions Judge of Poona. At the time of his retirement in 1887, he was the Chief Secretary to the Government of Bombay.

During his service in India, William Wedderburn's attention was focussed on famine, the poverty of the indian peasantry, the problem of agricultural indebtedness and the question of reviving the ancient village system.

Stressing the need for provision of agricultural capital at moderate rates, he suggested the setting up of agricultural banks. As an alternative system to the Government Debt Courts, he proposed the revival and scientific development of the ancient system of conciliation and arbitration by a reconstitution of the Panchayat or village council.

His concern with these problems brought him in touch with the Indian National Congress. After his retirement, William Wedderburn threw himself heart and soul into the activities of the Congress. Presiding over the fourth Congress in Bombay in 1889, he said: "I have been in the service of the people of India and have eaten their salt."

Meanwhile, after the death of his brother David, William succeeded to the baronetcy in 1879. He entered Parliament in 1893 as a Liberal Member for Banffishire and sough to voice India's grievances in the face of a stiff step motherly treatment towards Indian subjects in the House. With this purpose in mind, he formed the Indian Parliamentary Committee with which he was associated as the Chairman from 1893 to 1900.

In 1895, William Wedderburn represented India on the Welby Commission (i.e., Royal Commission) on Indian Expenditure. He also began participating in the activities of the Indian Famine Union, set up in June 1901, for investigation into famines and proposing preventive measures.

He came to India in 1904 to attend the 20th assembly of the Indian National Congress in Bombay which was presided over by Sir Henry Cotton. He was again invited in 1910 to preside over the 25th session. He remained the Chairman of the British Committee of the Congress from July 1889 till his death.

As a Liberal, William Wedderburn believed in the principle of self-government. Along with the founders of the Indian National Congress, he believed in the future of India in partnership with the British Commonwealth. He regretted the split in the Congress in the Surat session, 1907, when the extremists under Tilak broke away. He warned Lord Morley in a letter in March 1907 of the dangers of hesitant reforms and the consequent development of "raw materials" of "an Irish or Russian anarchism".

He therefore, welcomed the formal proclamation made by the British government on 20 August 1917 that the goal of British

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policy in India was progressive establishment of self-government.

The perfect balance of intelligence and conscience in his character marked his other social activities, like the advocacy of temperance, which led him to demand a reform of Excise in India. His campaign of women's education, high-lighted by his donation for a girls' school in Karachi, later known as the Wedderburn Hindu Girls' School, is memorable.

Although members of the old order condemned him as a disloyal officer of the Raj, for his continual tirades against the bureaucracy, his incessant pleading for the Indian peasant and for his stand on reforms, his exchanges with them were marked by a uniformity of expression in fairness and courtesy.

William Wedderburn's main contribution to the promotion of national consciousness was his life-long labour on behalf of the Indian Reform Movement. The Montagu-Chelmsford Reforms were naturally regarded by him as the crown of his own life work. He welcomed them with these words: "We now seem to see before us the dawn of the most wonderful, peaceful revolution that has ever occurred in the world's history."

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Whengba Madhabram (1700 — 1770)

Whengba Madhabram, born in 1700, was responsible for ushering in the literary renaissance in Manipuri literature.

Whengba Madhabram a man of versatile talents, was responsible for ushering in the literary renaissance in Manipuri literature. He had a good command of Bengali, Sanskrit and archaic Manipuri. He was interested in adaptations of religious works, and in writing travelogues and fiction.

His first work was Langlon, a book of aphorisms dealing with moral teachings; second, *Mahabharata Birat parva*, an adaptation of a chapter from the *Mahabharata*; third, *Chinthankhomba Maharaj Ganga Chatpa*, a travelogue; and the last *Sonamanik* and *Sanakashi*, romantic fiction. All his published works, except the last two, have been transcribed into Bengali script.

The manuscripts are available with the archives of the Manipur State Kala Akademi as well as Pandit N. Amuyaima Singh, N. Dinachandra Singh, R.K. Sanahal Singh, O. Bhogshor Singh. Some of the manuscripts were also available with the late Pandit Chandra Singh, late Pandit Madhop Singh, and late Pandit Achouba.

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Winternitz, M. (1863 — 1934)

M. Winternitz, born at Horn in Austria in 1863, was an eminent Indian classical philologist and historian.

M. Winternitz was born at Horn in Austria and studied classical philology and philosophy

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at Vienna. Among his teachers, mention many be made of Eugen Hultzch and G. Buhler who introduced him to Indian literature. His doctoral thesis was on 'Ancient Indian Marriage Ritual according to Apastambha, compared with the marriage customs of the Indo-European peoples'.

On Buhler's recommendation he became an amanuensis to Professor Max Mueller at Oxford and assisted him in preparing the second edition of the *Rigveda* with Sayana's commentary.

Winternitz's deep and broad humanity, his amazingly wide scholarship, and devotion to truth tempered by idealism are his claim to our homage. He was in Oxford till 1898; married Fanny Reik in 1892 and held for sometime a librarianship of India Institute, Oxford.

In 1899, Winternitz became a Lecturer of Indo-Aryan Philology and Ethnology at the oldest German University of Prague; he was promoted to an Assistant Professorship in 1902 and to Professorship in 1911. His predecessor was A. Ludwig. He came to India as Visiting Professor at Visva-bharati University during 1922-23. He toured the whole country and assisted in the critical edition of the *Mahabharata* undertaken by the Deccan College, Poona.

Winternitz was an honorary member of the Royal Asiatic Society of Great Britain, American Oriental Society, Bhandarkar Oriental Research Institute, Oriental Institute (Prague), etc. In 1932 he was awarded the Hardy Prize for research. His published works comprise 452 items belonging to different branches of human knowledge. Some major works may be mentioned here: Critical edition of *Apastambiya Grihyasutra* (Vienna, 1887); *Mantrapatha* or the prayerbook of the Apastambins with Haradatta's commentary and English translation (Part I, Text and Appendices, Oxford, 1897); Thesis: *Das Altindische Hochzeitrituell* (Vienna, 1892); General Index to the names and subject of *Sacred Books of the East* (Oxford, 1910); A Catalogue of South Indian Sanskrit Manuscripts in Royal Asiatic Society of Great Britain and Ireland; Catalogue of Sanskrit Manuscripts, in the Bodelian Library.

Winternitz was the first to moot the idea of a critical edition of the *Mahabharata* which was taken up by the International Association of the Academies, but stopped unfortunately by World War I, though later taken up by the Bhandarkar Oriental Research institute.

A Leipzig firm published in its prestigious 'Literaures of the East' series the first part of volume I of his famous literary history, dealing with the Vedas, *Geschichte der Indischen litteratur* (*History of Indian Literature*) in 1905, and part II devoted to epics and puranas in 1908. Its second volume was also issued in two parts, the first comprising Buddhist literature published in 1913, and the second relating to the Jaina sacred texts in 1920. The third and last volume (1922) deals with ornate poetry, scientific literature, etc. These volumes combine felicitous expression with impeccable scholarship as well as imaginative insight.

Lectures delivered by Winternitz have been published by Calcutta University under the title *Some Problems of Indian Literature* (1925). These contain research material on Kautilya, Bhasa, Krishna plays, tantras, etc. He contributed extensively to learned journals in Europe and India on a wide range of Indological subjects. He translated into German, Max Mueller's *Anthropological Religion* (1894) and *Psychological Religion* (1895), both published from Leipzig. Ethnology and race questions also engaged his attention.

Winternitz was a master of the spoken and the written word. A profound scholar, he inspired several Indian scholars to undertake in-depth studies in the vast field of Indian literature and culture. Among his close friends were Tagore and Mahatma Gandhi.

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Wodeyar, K.G. (1901 — 1965)

Gurubasappa Wodeyar, born at Kagod in the district of Shimoga in 1901, was an eminent freedom fighter and politician.

Gurubasappa Wodeyar was born in 1901 at Kagod in Sagar taluka, Shimoga district, Mysore State. He received higher education in Bangalore and Madras. He came from a family which took an active interest in the struggle for freedom for which his father had been imprisoned for a time. This inspired the young Wodeyar to take a deep plunge into the movement.

He left college and went to Bengal, where he was trained in the Gandhian technique of fighting through non-violence. Returning to his home-town, Shimoga, he participated in the Flag Satyagraha started in Mysore. Because of his passionate devotion to the cause and immense capacity for work, he rose quickly to the rank of an undisputed leader of the Congress at the District level.

He toured many parts of the District, rousing public enthusiasm and enlisting mass support for the movement. When he took part in the Flag and Forest Satyagraha of 1939, he was imprisoned for a year-and-a half. He launched a no-tax campaign as well, which was well responded to by the peasants in the District.

He took an active interest in the boycott of foreign goods and in the promotion of indigenous products. His wife, Kamalamma, was a staunch supporter of her husband at every stage of the national struggle. His brothers too were in the forefront of the movement. Wodeyar invited national leaders, such as Dr. Rajendra Prasad and others, to Shimoga in 1939.

He opened centres in villages to recruit volunteers for the movement. When the Quit India Movement was started he distinguished himself in the Mysore State as a faithful worker. The Government promptly shut him up for a year in 1942. In the post-independence era, he engaged himself in various nation-building activities.

He was a member of the Mysore Land Reforms Committee, Central Arecanut Committee and President of the Shimoga District Development Board. He was elected to the Lok Sabha in 1951. He drew the attention of the Centre as well as the State Government to the need for taking measures to promote the economic interests of the Malanad region, which was rich in resources, and would yield a lot of income, if proper attention was bestowed.

He died in 1965, and he could rightly be called an active fighter in his struggle for freedom. He did not rise to the stature of a national leader, but his role as a local leader was not insignificant.

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Wodeyar, Maharaja Chamarajendra X (1863 — 1894)

Chamarajendra Wodeyar, born in 1863, introduced many progressive reforms in his State administration.

Chamarajendra Wodeyar was born on 8

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March 1863 as the third son of Chikka Krishna Urs and Devajammanni, nephew of Krishnaraja Wodeyar III. The latter adopted him in 1868 and on his death, Chamarajendra was installed on the Mysore throne on 23 September 1868. He married Princess Kempananjammanni, an educated and accomplished Princess of the Kalale family.

Even as a boy, he showed great self-control, composure and dignity. A Prince of the most tractable disposition, he acquainted himself with the system and principles of administration by touring the State with his guardian, Sir James Gordon. He attended the Imperial Assemblage at Delhi on 1 January 1877. The Rendition of the State took place on his attaining the age of 18, on 8 March 1881; on the 25th of the same month, he was placed on the throne.

He introduced many progressive reforms in administration. He established a Council under the Presidentship of the *Diwan* (Prime Minister) with two or more members to formulate proposals relating to legislation, taxation and such other measures beneficial to his subjects. He founded the Representative Assembly, a popular institution, to bring the people into closer contact with the Government. It met for the first time on 7 October 1881.

The Maharaja devoted considerable attention to industrialisation of the State. He gave a great impetus to the gold-mining industry, which, in turn, gave rise to an industrial town, employing nearly 10,000 labourers. Cotton and woolen mills were established. A Geological Department was formed (1894) to explore the mineral resources. The railway construction programme was accelerated; fifty-eight miles of railway at the time of Rendition was increased to 315 miles by 1895.

Special attention was paid to land settlement and irrigation. By 1894, revenue survey and settlement in 63 out of 66 talukas was completed. An amount of 100 lakhs of rupees was spent for digging irrigation wells. The Marikanive project was planned; the coffee area was increased; a Department of Agriculture and Statistics was formed (1886); an Agricultural Exhibition was held (1888); Agricultural Banks on strictly co-operative principles were introduced (1894) to reduce rural indebtedness; and an Inspector-General of Forests was appointed (1885).

There was a great expansion of Vernacular and Primary instruction. 800 Primary Vernacular Schools, 50 English Middle Schools, 5 Industrial Schools, 2 Normal Schools, 30 Sanskrit Schools, 1 First Grade English College and 3 Oriental Colleges were established. Female education made marked progress. Arrangements were made for copying and publishing numerous inscriptions in the State.

Special attention was paid to water supply, drainage and health; many dispensaries were established; provision was made for training and employment of midwives; and special dispensaries for women and children were established.

A remarkable piece of social legislation interdicting early marriages was passed during his reign.

To manage and control the funds of religious institutions a Muzrai Department was formed. The Excise Department was brought into existence. An Observatory was established in Bangalore. The Mysore Postal Service was transferred to the British Imperial Post Office (1888). State Life Insurance was introduced (1889); and the Civil Service Scheme was adopted (1891).

A far-sighted ruler and a benevolent administrator, Maharaja Chamarajendra Wodeyar X elicited admiration from the sympathetic British administrators. As Lansdowne pointed out in 1892: "There is probably no State in India, where the ruler and the ruled are on more satisfactory terms, or in which the great principle that the Government should be for the happiness of the governed,

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receives a greater measure of practical recognition."

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Wodeyar, Maharaja Krishnaraja III (1793 — 1868)

Krishna Wodeyar III, born in 1793, was a good statesman and great patron of art and culture.

Krishna Wodeyar III was born in 1793, as the son of Chamaraja Wodeyar IX and Maharani Lakshmi Ammanni, daughter of Gopal Raj Urs. He was a child of two years when his father died.

With the death of Tipu Sultan and the fall of Srirangapatam in 1799, the British restored the Mysore dynasty. Krishnaraja III was installed on the throne in the Nazarbad Palace on 30 June 1799. He signed the Subsidiary Treaty of Srirangapatam on 8 July 1799. Diwan Purnaiah arranged for his education. He became proficient in the traditional code of Hindu learning, mastered languages, such as Kannada, Sanskrit, Marathi, Persian and Hindustani, and could converse in English with the British officers.

He began evincing an interest in public business at the age of sixteen, and had acquired practical insight into the details of administration by the time he assumed chargeds of the Government (1811). He was guided in the administration by Purnaiah and Lt.-Col. Close, Resident at his Court.

He was most loyal to the British. He helped them in the operation against Amir Khan during the Pindari Wars (1812) and earned appreciation for valuable services. He had to face a series of internal risings and bad seasonal conditions. Misunderstandings, however, developed between the British administration and the Maharaja.

Lord William Bentinck was bent upon taking over the Mysore administration. When the Maharaja was celebrating the Dasara (October 1831), Bentinck asked for the surrender of the administration and the Maharaja agreed without any protest. But, the patriotic Maharaja relentlessly pursued the matter with the British government for permission to adopt a son, as he had no sons of his own, and to restore the administration. He was successful in both, but the rendition took place in 1881.

The Maharaja was full of solicitude for the well-being of his subjects. To irrigate 1,300 acres of land, the Sagarakatte Dam across the Lakshmana Tirtha, a tributary of the Kaveri, was constructed. Lt.-Col. Mackenzie carried out a systematic survey of the State and laid down the first accurate map of Mysore (1808). The Ursu community came in for his special favour. He "brought them together, provided for their accommodation and means of livelihood by setting salaries and pensions on them."

He introduced formal vaccination in the State (1806) and the first to be vaccinated was the intended bride of the Maharaja. He founded a hospital in Mysore to provide free Western medicine to the sick. He established a school in Mysore (1833) to provide instruction in English and handed it over to the Wesleyan Mission in 1840.

He evinced a keen interest in learning and literature. He was an acknowledged master of the Jyotisha Sastra. His great knowledge and literary talent are borne out by his Kannada version of the Mahabharata. His court was a centre of Oriental learning. It consisted of

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scholars specialised in Logic, Metaphysics, the Vedas and the Vedanta. Vidwan Ananthachar, Kunigal Rama Sastri, Shamachar, Tippanna Avaru were famous *vidwans* and artists.

He organised the Library of Oriental Mission, Saraswati Bhandaram. An impartial patron of religion and spiritual institutions, he made numerous gifts to Hindu, Jain, Muslim and Christian religious institutions. Her Majesty's Government conferred the distinction of G.C.S.I. in recognition of his services "rendered to our Indian Empire" in 1867.

A man of short stature, he possessed a dignified and pleasant countenance. The Commissioners were impressed by the young Raja. They wrote to Marquess Wellesley that "he was of delicate habit; his complexion rather fair than otherwise and his countenance is very expressive."

He wore ordinary dress, but it showed his taste and was striking. He was fair-complexioned, and wore the *Tika* (the royal emblem) at the centre of his forehead. He suspended a splendid triple necklace of pearls round his neck. Girt round his waist, a sword had a medallion of the Queen upon the belt. He was, in short, a man of culture and taste.

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Wodeyar, Maharaja Krishnaraja IV (1884 — 1940)

Krishnaraja IV, born in 1884, was a good administrator and educationist.

Krishnaraja IV was born in August 1884, as the son of Maharaja Chamarajendra Wodeyar X and Maharana Kempananjammanni Vani Vilasa Sannidhana. He was only ten years old when he lost his father. His mother acted as Regent for eight years.

The Prince's education was supervised by the Maharani. Later, his education was entrusted at first to Mr. J.J. Whiteley, Cooper's Hill Engineering College, and afterwards to Sir Stuart Frazer. His marriage was celebrated (1900) with a daughter of Rana Thala Bane Singhji of Vana in Kathiawar, a Jhala clan of Rajputs. He assumed his Princely duties in 1902, had no issue, and adopted his brother's son, Jayachamaraja Wodeyar.

The State made remarkable progress during his reign. Great irrigational projects, such as Krishnarajasagara, Vanivilasasagara and Chamarajasagara were completed. 2,500 major and 22,000 minor tanks were built. While laying the foundation stone of the Markonahalli Reservoir, the Maharaja said: "There was a time when we hesitated to undertake a work unless it promised a return on the capital invested of six percent. In these days, we take a somewhat different view. If we can assure ourselves that a work of this nature is going to bring prosperity to the countryside, that fact in itself affords a generous return."

There was remarkable progress in agriculture. The Department of Agriculture (started in 1898) undertook Laboratory research, started experimental farms and agricultural schools, and introduced improved ploughs. The application of chemical fertilisers was encouraged, scientific methods were introduced to fight agricultural pests, and animal husbandry was improved.

A vigorous policy of industrialisation was also introduced. He established the Iron and Steel Works at Bhadravati (1923), and the steel plant began operation in 1936. Distilleries to extract sandalwood oil were started in Bangalore (1916) and Mysore (1917). He also

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established the Soap Factory (1918), the Silk and Weaving Factory, Mysore, the Mandya Sugar Factory (1936), the Electric Factory, the H.A.L. (1940), the Cement Factory and the Mysore Paper Mills.

He also started the Gold Mines at Kolar, and the Chrome Mines at Byrapur. The Mysore Medicinal Products to produce pharmaceutical products was also started during this period; a Bitumen and a Lac section were added later on. Experiments to cultivate Virginia tobacoo in Whitefield area was conducted during 1935-36. Cottage industry also received a good measure of attention.

To give a stimulus to industrial growth railway lines were expanded. A hydro-electric scheme was inaugurated at Sivanasamudram. Power looms and mills were installed. He also extended his helping hand in the foundation of the State Bank of Mysore and the Mysore Chamber of Commerce.

He was likewise a great educationist. The Compulsory Education Act of 1913 and the Elementary Education Act of 1931 helped in the spread of education among villagers. Schools for Hill tribes were started. He established the Mysore University (1916), the Engineering and Medical Colleges, and the Silver Jubilee Technological Institute. He founded the Maharani's College, Mysore, and the Vani Vilasa Institute, Bangalore, to meet the needs of female education.

He was a patron of Sanskrit learning. The Sanskrit Colleges at Mysore and Bangalore were started. The Bangalore Sanskrit College was opened to all communities in 1924. He was the Vice-Chancellor of the Benaras Hindu University, donated two lakhs and an yearly grant of Rs. 12,000/-. He helped in founding the Karnataka Sahitya Parishad, Public Libraries in Bangalore and Mysore, the Century Club in Bangalore, and the Cosmopolitan Club at Mysore.

The Legislative Council came into existence on 22 June 1907. The Representative Assembly was reformed. The Village Panchyat Act was passed in 1918 and was later amended by Act II of 1926. By these Acts, villagers were involved in the administration of their villages.

He had sympathy for the Depressed Classes. To improve their lot, he introduced the bold policy of admitting untouchables to educational institutions and to the Royal Durbars.

He was tolerant of all religions. He built the Jumma Masjid Mosque, Mysore, at a cost of Rs. 12,000/-, and Saint Philomena's Church, Mysore, from out of his Privy Purse. While laying the foundation stone of the Church he said: "But we have been gradually coming to understand that the unity is much deeper than the differences, that while in creed and custom we are far enough apart, in worship and aspiration we are one." Likewise, he made rich grants to Sringeri, Kudli, Parakala Mutts and Shri Ramakrishna Ashrama.

He was a God-fearing and benevolent ruler. Under his benign rule, Mysore became a model State. Even Gandhiji admitted that Mysore under Krishnaraja Wodeyar approximated to his ideal of Ramaraja.

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Y

Y. Ibomcha Singh (1949 —)

Y. Ibomcha Singh, born at Keisampat Leimajam Leikai in 1949, is an eminent Manipuri poet and writer.

Y. Ibomcha Singh was born at Keisampat Leimajam Leikai, and after attending local schools joined D.M. College to study science. From there he passed the B.Sc. examination of Gauhati University. He then joined the Manipur government service as an assistant teacher at a High School. He has shown a keen interest in literary activities from an early age.

He has been closely associated with the Naharol Sahitya Premi Samiti, a literary organization of Manipur. His poems have been published in the different issues of *Wakhal*, journal of the Samiti, in *Sahitya*, journal of the Manipuri Sahitya Parishad, and in Ritu, journal of the Cultural Forum, Manipur. He belongs to the group of the 'angry' poets of Manipur.

His poems are marked by a dissident outlook and an unconventional approach. Often there is a folk and eerie atmosphere in some of his writings. He received the Manipur State Kala Akademi Award in 1974 for his book of poetry, *Sandrembi Thoraklo Nahum Ponjel Sabige* (1973).

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Yadav, Rajendra (1929—)

Rajendra Yadav, born at Agra in 1929, is an eminent Hindi novelist and short-story writer.

Rajendra Yadav novelist and short-story writer, was born at Agra where he received his education up to the M.A. level. He is well conversant with English, Urdu and Bengali. He started his literary career as a short story writer and his first story 'Pratihinsa' was published in *Karmayogi* in 1947. His first novel *Pret bolte hain* (Devils speak) established him as one of the leading novelists of our times. Its revised edition was published under the title *Sara akash* (The whole sky).

The anthology, *Priya kahaniyan* (Favourite stories), includes such important stories as 'Ek kamzor ladki ki kahani' (The story of a weak girl), 'Jahan Lakshmi qaid hai' (Where the goddess of wealth is imprisoned), 'Abhimanyu ki atma-hatya (The suicide of Abhimanyu), 'Chhote chhote Taj Mahal' (Small Taj Mahals), 'Kinare se kinare tak' (From shore to shore). In order to reveal the reality of day-to-day life Yadav uses the medium of fable in 'Singh vahini' (Lion rider).

In all these stories and others the writer may not offer definite conclusions about the

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issues raised, but he presents the inner conflict and tensions of human life with sensitivity. As a story teller, he brings into focus the horror and contradictions of city life, and prompts the reader to probe experience at the deepest level of life.

His important collections of stories are *Devataon ki murtian, Jahan Lakshmi qaid hai, Chhote chhote Taj Mahal, Kinare se kinare tak, Tootana, Dhol aur apne par,* and *Vahan tak panhuchane ki daud.* All his stories that appeared in different titles from time to time have been collected in the two volumes of *Padav*, published recently.

As a short-story writer Yadav shows a keen perception of life and technical craftsmanship, and the stories tend to go beyond the confines of the New Story Movement, synthesising emotional responses with intellectual convictions in a sensitive 'interplay'.

As a novelist, Rajendra Yadav has tried to present the changing social values, the struggle between the old and the new beliefs and traditions, and the dilemma of the vacillating, struggling middle-class. He depicts the disintegration of moral values and social order due to tie up between capitalists and politicians. His important novels are *Sara akash, Ukhare hue log, Shah aur maat, Kulata, Ek inch muskan* (in collaboration with Mannu Bhandari), *Ukhare anjan pul* and *Mantra-biddha.*

Sara akash is the story of a convention-ridden lower middle-class family. The head of the family is totally conservative, though the hero of the novel is an idealised character - an ambitious and impractical idealist. The story brings out the tragedy in the life of a recently married couple, caught up in conventions and deadlock of life.

Ukhare hue log is a realistic portrayal of life - a pungent satire on the decadent values of modern society. *Kulata* is the story of frustrated women of the upper classes of society. *Shah aur maat* is a novel written in the form of a diary. The later novels reveal life and its many contradictions with greater clarity and sharper focus.

Rajendra Yadav's use of language is highly innovative. He gives words and phrases new turns of meaning. The language gains in richness and power of association. His symbolic use of words and powerful narrative style make him a force to reckon with in modern Hindi fiction.

Besides some edited works, he has also a volume of poems, *Awaz teri hai*, to his credit. As editor of *Hans*, he has tried to restore the magazine to its pristine reputation. His thoughts and observations on socio-political issues and the many facets of reality, called life, are appearing shortly on book-form in *Kante ki bat* (four volumes).

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Yadugiri Ammal (1902 — 1954)

Yadugiri Ammal, born in 1902, was an eminent Tamil poet.

Yadugiri Ammal is known for her only work, *Bharati ninaivuhal* (Reminiscences of Bharati, 1954), a slender volume of 100 pages which she was commissioned to write in commemoration of Bharati, but which was published posthumously in 1954. This slender volume is one of the rare gems found amidst a mountainous heap of Bharatiana.

Yadugiri Ammal was the eldest daughter of Mandayam Srinivasachariar, a close associate of Subramania Bharati who had shifted to Pondicherry in political self-exile to evade the arrest he apprehended in British India. Bharati lived in Pondicherry from 1912 to 1919. While Bharati was in Pondicherry, Mandayam

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Srinivasachariar founded and financed the famed India magazine to provide a forum for Bharati's poetic expression and political agitation against the British from the Pondicherry soil, then under the French rule.

Yudugiri Ammal was a little girl then; she used to frequent Bharati's house to play with Bharati's children and everyone there was extremely fond of her.

When Yudugiri Ammal was commissioned to write her recollections of her Pondicherry days with Bharati, she was in her late thirties or early forties. In spite of the fact that she was merely a housewife and never claimed to be a writer, she performed a remarkable feat of writing her recollections, not as an adult of 40 years reminiscing about her past, but as a little girl re-living the past.

For the little girl, Bharati was not a great poet, but a doting elder in whose house she had spent a good deal of her time sharing his affection for children, and learning his poems straight from himself soon after composition or in the act of composition.

The poet and the little girl used to sing the compositions together on auspicious occasions, or religious ceremonies, or at any time when the poet felt inspired to sing as he composed extempore.

She recalls the day-to-day life of Bharati and his household, the moments that inspired many of his compositions. She used to sing and memories and record them in her notebooks. She recalls many aspect of Bharati's personality - his patriotic fervour, his generosity towards the poor even when he was himself steeped in dire poverty, his ideas on the status of women, his desire to see them liberated, his involvement with the old women in slums to rebuild their thatched houses blown off in a cyclone, the daily harassments faced by his household from the British spies. His instant adoption of the tunes of fishermen's folk-songs or the folk-tunes learnt from the maid servants singing while they were engaged in household work like winnowing or pounding paddy, etc., and finally his songs composed during his Pondicherry days which she learnt at an impressionable age and which she was able to recollect from memory and also correct their texts now in circulation, though her notebooks in which she had recorded the songs had been destroyed in a cyclone that rocked Pondicherry.

The charm of Yadugiri's book is in her inspired ability to record the reminiscences which give us a portrait of the poet as seen through the eyes of a little girl in loving wonder. That innocence, and transparent truthfulness of recollections, and the ringing sincerity of the portrayal by an unassuming non-writer—all these elevate this work to the status of a contemporary classic.

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Yagana Changizi (1884 — 955)

Yagana Changizi, born at Azimabad in 1884, was one of the revolutionary Urdu poets of the modern period.

Yagana Changizi real name Wajid Hussain, born at Azimabad (Bihar), was one of the rebel poets of the modern period. He took up employment at Lucknow and by his literary controversies evoked great interest, antipathy, and even popularity in some circles. Later, he took up employment at Hyderabad as Registrar, Civil Courts. On retirement, he settled at Lucknow where his opponents, irked by his writings on religious matters, humiliated him.

The published works to his credit are *Nishtar-i-Yas* (1914), *Ghalib shikan* (1925), *Ayat-i-Wajdani* (1927) and *Ganjina* (1947).

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Yagana is well-known for his controversies - literary and religious and for the dauntless tone of defiance and courage he brought to Urdu ghazal. His controversies centred around Ghalib, whom he refused to accept as a poetic genius and found fault with his diction. His *Ghalib shikan* at once got publicity in literary circles. Similarly, his attacks on Iqbal attracted attention.

Yagana's major achievement lies in the field of ghazal to which he gave a new, challenging tone. He, in fact, revived and extended the tone of Aatish by accepting defiance as his poetic creed. He banished self-piety or sorrow as the refrain of his ghazal and introduced a questioning mind and the spirit of free inquiry as the sheet-anchor of his poetry. His poetry displays vigour and emotive energy.

For him ghazal was no mere love poetry, but courageous exploration of various patterns of human relationships on the one hand and the relationship between man and nature on the other.

Yagana's use of satire in ghazal can be termed as a distinguishing feature. He is highly conscious of the human predicament in the scheme of nature and ridicules the Divine claim of benevolence, reposing his faith in human ingenuity.

Another forte of Yagana was 'Rubai' for which he used unconventional rhyme schemes and instilled in it the challenging mood of the modern man for changing the world.

Yagana is a remembered mainly as courageous ghazal writer who gave the classical genre a spirit of defiance and dignity.

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Yagnanna Sastry, Somanchi (1913 —)

Somanchi Yagnanna, born at Eluru in 1913, is an eminent Telugu playwright and essayist.

Somanchi Yagnanna Sastry, playwright and essayist, was born at Eluru. An Honours. graduate in Economics from Andhra University, he studied law at the Madras Law College. After a stint with All India Radio from where he resigned during the national struggle for freedom, he joined the Bombay Corporation and retired as its Deputy Mun m(1Uicipal Commissioner after a long spell of service.

Somanchi's early attempts at drama involved a series of translations from English, including *Nyayam* (an adaptation of Galsworthy's *Justice*, 1955), *Kalyani* (Maeterlinck's *Monna Vanna*, 1956), *Vishwam pelli* (Shaw's *Man and Superman*, 1957), and *Mahanubhavulu* (Gogol's *Inspector General*, 1957).

Soon Somanchi turned to writing one-act plays in a humorous vein. The four one-act plays, collected under the title *Rangabhumi* (1955), are penchant vignettes which ridiculed the contemporary amateur dramatic activity which provides entertainment but lacks seriousness of purpose.

Another collection of one-act plays *Katnam korani kalyanam* contains a play with the same title, besides 'Kalakshepam', 'Sangham kosam', and 'Chanda vasulu'. All of them are satirical portraits of contemporary social evils such as the dowry system, scandal-mongering and collecting funds for one cause or the other.

Similarly, his *Haddulu-sarihaddulu* (1970) subtly chides people for their lack of discipline in private and public life. Somanchi's *Lokulu kakulu* (1954) contains four one-act plays which ridicule people's behaviour during mass agitations.

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Somanchi is a careful observer of human behaviour, which he portrays in a subtly ironic vein. His fame rests on three comedies Pedda manushulu (1956), *Perayya rajanta* (1964) and *O manishi nutilo padithe* (1974). The first play, a comedy of errors based on wrong identification, had a successful run on the stage. The second one is based on an imaginative extension of the story of *Perayya* (Perigadu, a popular comic figure in Vedam Venkataraya Sastry's *Prataparudriyamu*).

The third one, *O manishi nutilo padithe*, is a satirical comedy on the ridiculous attitudes of people in tragic situations. The play dramatises an incident in which a man slips into a deep well and when his wife calls for help, people sympathies with her but leave, assuring that they will send proper help. Politicians, religious fanatics and local leaders turn the event to their advantage, without actually helping the dying man.

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Yagnik, Indulal (1892 — 1972)

Indulal Yagnik, born at Nadiad in 1892, was an eminent Gujarati freedom fighter, educationist and journalist.

Born on 22 February 1892, at Nadiad, then a centre of literary activities in Gujarat, Indulal was the first son (and the second was Dr. Ramanlal, an eminent educationist of Gujarat) of Kanaiyalal Yagnik, a Nagar Brahmin.

Kanaiyalal died in his youth, while studying at the Grant Medical College, Bombay. But, Indulal inherited many of the traits of independent thinking, courage and reformist zeal from his father.

Indulal's mother, Manigauri, was quiet and affectionate by nature. Indulal married Kumud, the daughter of Tansukhram Mansukhram Tripathi, in 1914. National and social service made him completely indifferent to his married life. His wife died in 1929.

Brought up in orthodox surroundings, Indulal had his primary and secondary education at Nadiad. In 1906, he stood first in the Matriculation examination in the whole of Nadiad and was awarded a scholarship. From his childhood, he was brought up in a religious atmosphere.

In 1907, he joined the Gujarat College, Ahmedabad, and after the Intermediate, the St. Xavier's College, Bombay. He stood first in the B.A. examination from the College and was awarded a Dakshina Fellowship. In 1912, he took his LL.B.

During his studies in Bombay, he was associated with the 'Gurjar Sabha' (an intellectual association of the young Gujaratis) along with K.M. Munshi. He read the works of Mill, Spencer, Tolstoy, Mazzini and others, and was deeply stirred by the articles and books of Aurobindo and Annie Besant.

As a gifted journalist from his student days, he wrote short articles for the *Bombay Samachar*, during 1912-13. As the legal profession did not suit his temperament, he started writing articles for the *Hindustan* (a daily published from Bombay).

In 1915, he started the *Navjivan Ane Satya* (a Gujarati monthly) and edited it until he

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entrusted it to Gandhiji in 1919. Also, he along with Shankarlal Banker, started the *Young India*, a weekly. In the same year, he joined the *Servants of India Society*.

For sometime in 1919, he was at the Nagpur branch of the Servant of India Society and wrote articles for the *Hitavada*, an English weekly. In the same year to serve Gujarat, he came to Ahmedabad, and encouraged by Thakkar Bapa and Ranajitram Vavadhai, he organised the Gujarat Education Conference.

In 1917, he went to Mesopotamia, as one of the eight (four Europeans and four Indians) Press representatives, to get first-hand information regarding the condition of the Indian soldiers.

After his return from Mesopotamia, he resigned from the Servants of India Society and joined the Home Rule Movement in Gujarat. He organised the Second Gujarat Education Conference at Broach (October 1917), and the first Gujarat Rajakiya Parishad (November 1917) at Godhara (Panchamahals district) over which Gandhiji presided. He was the Secretary of the Gujarat Education Association and the Gujarat Rajakiya Mandal and a Committee member of the Guja m(1Urat Sabha, Ahmedabad.

In 1918, during the Kaira Satyagraha, he participated in the no-tax campaign. Along with Vallabhbhai Patel, he prepared a Famine Report of Gujarat. In 1919, he organised famine relief work in the Panchamahals district of Gujarat and joined a campaign to oppose the Rowlatt Act.

In 1920, he spread the message of *swadeshi* and the non-cooperation movement and, along with Kishorlal Mashruwala, evolved a plan for the Gujarat Vidyapeeth. His ceaseless efforts made it possible to start the Navi Gujarati Shala and the Mahila Pathashala at Ahmedabad.

In 1921, as one of the Secretaries of the Gujarat Pradesh Congress Committee, he organised the 5th session of the Gujarat Rajakiya Parishad at Broach. But, due to serious differences of opinion with Vallabhbhai Patel he resigned from all Committees.

In January 1923, he became the Secretary of the Antyaj Seva Mandal,with Thakkar Bapa as its President. As a Secretary of the Satyagraha Committee in Gujarat, he recruited Satyagrahi vulnteers, and in April 1923, he was arrested and imprisoned for one year. For nearly ten months, he was put in Yaravada Jail along with his idol, Gandhiji.

But after his release from jail (March 1924), he became a critic of some of Gandhiji's political and economic ideas. He left Ahmedabad, settled in Bombay and accepted the editorship of the *Hindustan* (a Gujarati daily) and the *Advocate of India* (an English daily). During 1926-27, he was also an Assistant Editor of the *Bombay Chronicle*.

In 1928, he resigned from the *Hindustan* and entered the film world, as a story writer, director and a studio owner, but he failed in this venture.

For nearly five years (from 1930 to 1935) he was in Europe, first in Germany and from where he proceeded to London in July 1931. In London, he circulated a small weekly to propagate the Indian struggle for freedom. During his stay in Dublin (1932-33) he organised an India-Ireland Friendship Association.

In 1935, he returned to India. Influenced by the Irish nationalism, he started a campaign for a national dress, national sports and a national language.

From 1936 onwards, he was actively associated with the Kisan Sabha work and in 1939, he organised the first Gujarat Kisan Parishad. During 1940-41, he was imprisoned for his anti-war propaganda. In June 1942, he presided over the annual session of the Akhil Hind Kisan Sabha. He started the *Nutan Gujarat*, a daily, in July-August 1942.

In 1943, he presided over the third annual

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conference of the Gujarat Kisan Sabha. He organised the co-operative movement among the peasants of Gujarat, and during 1942-44, he was the Chairman of the Kaira District Sales and Purchase Co-operative Union.

In 1943, he organized several schools and Ashrams in various parts of Gujarat. From 1944 to 1956, he stayed and worked at Nenpur Ashram, in Kaira district.

In 1952, he visited China and Soviet Russia. In 1956, he took the lead in the Maha Gujarat Movement for a separate State and became the Founder-President of the Maha Gujarat Janata Parishad.

Since 1957, he continued to represent the Ahmedabad constituency in the Lok Sabha till his death in 1972.

Quite indifferent towards his dress and appearance, Indulal was majestic in his rags. He had a pair of piercing eyes rarely to be seen in Indian public life. With the austerity of a Sanyasi, Indulal was open to all experiences of life.

He was convinced that women were entitled to an equal share in public life. Deeply religious in the true sense of the term, he found his God in the poor and the pariah. He was a vigorous advocate of nationalistic education both for boys and girls.

Though associated with Gandhiji's non-violent movement he was not averse to revolutionary methods. Though Gujarat remained the main field of his activities, he had always maintained an all-India outlook.

A believer in Swadeshi, he favoured the industrial development of the country on modern lines with the minimum of exploitation.

With a humanitarian outlook and transparent sincerity, Indulal had become an integral part of all that had happened in Gujarat for the last fifty years in the fields of social, political, educational, literary and journalistic activities.

To promote national consciousness, he edited newspapers and journals of high eminence and contributed innumerable articles. He wrote some books in English, namely, 'Mahatma Gandhi As I Know Him', 'Shyamji Krishna Varma', 'Peasants' Revolt', 'Irish Athletic Movement', 'Life of Ranchhoddas Lotwala', 'Fight for Swadeshi', etc., and also some in Gujarati, namely, 'Gandhijina Sahavasman', 'Kumarnan Striratno Swadeshi Shamate?', 'Badavakhor Pitani Tasvir' (a biography of James Connolly), 'Shahidno Sandesh', etc., and few plays like 'Ranasangram', 'Asha Nirasha', 'Dukal', etc.

Loyal to his elan, he was not a meek follower of Gandhiji and Sardar Patel. But, unfortunately, never sticking to any public position or institution, his dedicated life was like a fast train. A man without any wordily possession, Indulal was a lonely traveller.

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Yajee, Sheel Bhadra (1916 —)

Sheel Bhadra Yajee, born in Patna in 1916, is an eminent freedom fighter and politician.

Sheel Bhadra Yajee (Ladoo Sharma) was born in a Bhumihar Brahmin family on 22

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March 1916 at Bakhtiarpur village in Patna district, where his ancestors had immigrated from Kanauj during the Mughal period. His father, Shivtahal Yajee, a small landowner, was a loyalist who opposed his son's participation in the freedom movement. His mother died in his infancy. He had his early education at the Bakhtiarpur Middle School and the Bailey High School, from where he passed the Matriculation examination in 1930.

After a spell of imprisonment following his participation in the Salt Satyagraha, he joined the I.A. class of the B.N. College, Patna, in 1931. But in 1932, he finally left College without pursuing his studies further and joined the freedom movement. Subsequently, he learnt the Persian, Bengali, Urdu, Oriya, Punjabi, Marathi, Gujarati, Telugu and Kannada languages. He married Balkeshwari Debi in 1936.

Yajee came in close touch with Swami Sahajananda Saraswati, the well-known leader of the Kisan movement, Subhas Chandra Bose, whose 'Indian Struggle' influenced him, and Mahatma Gandhi. He was profoundly influenced by Marxism. He worked at Barh for the relief of the people stricken by the earthquake of 1934.

Yajee's participation in the freedom movement began in 1928 when, as a student, he attended the Calcutta Session of the Indian National Congress. He joined the Congress Socialist Party four years later and became involved in the Kisan movement. In 1939, he joined Subhas Chandra Bose to found the All India Forward Bloc. He soon became a believer in the need for a violent movement. He was also actively associated with the INA movement.

He was first arrested in 1930, then in 1932, 1933 (twice), and 1940. He went underground in 1941 to evade arrest under the Defence of India Rules and remained so for eighteen months. He was arrested again in 1943 and court-martialled in the Red Fort of Delhi on the charge of organising an armed rebellion against the British government of India. Released after the Second World War, he was again arrested in 1946 and 1947.

He resigned from the Congress after Independence, but joined it again in 1955. He was elected General Secretary of the Patna District Congress Committee and also of the Kisan Sabha in 1934. In 1940, he became the General Secretary of the All India Kisan Sabha.

In 1937, he was elected a Member of the Bihar Legislative Assembly—the youngest MLA in India during 1937-45. For a time, he served as the Whip of the Congress Party in the Bihar Assembly. He was elected a Member of the Rajya Sabha in 1957. In 1964, he was defeated in the election to the Rajya Sabha, but subsequently got back his seat.

At its foundation, Yajee was the General Secretary of the All India Forward Bloc and the President of its Bihar Unit. Later, he became the Deputy Chairman and Chairman of the All India Forward Bloc. In 1947-49, he was the Convener and Secretary-General of the All India United Left Front, consisting of the All India Socialist Party, the All India Forward Bloc, the Communist Party of India, the Revolutionary Communist Party of India, the All India Kisan Sabha and other leftist organisations.

He was also the Secretary of the National Federation of Indian Railwaymen, and a Founder-Member of the Congress Forum for Socialist Action. He was Chairman of the Indo-Soviet Cultural Society, Bihar, and of the Mongolian Cultural Society of India.

He travelled abroad to Ceylon, Malaya and Singapore on a youth delegation. Believing in Marxism, Yajee is against caste or other restrictions between man and man. He does not see much importance in religion which, he believes, is a matter of personal concern. He favours Western education, which has enabled this country to prepare for modernisation. He is a firm believer in the active participation of the peasants, workers and the middle-classes in

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the struggle for the transformation of society. He desires radical changes in the administrative system and advocates socialisation of the means of production and yet, supports development of cottage industries.

He had an active interest in journalism and served as Chairman of the editorial boards of the *Azad Hind* (a Hindi weekly), the *Jhankar* (a Hindi weekly) the *Hansia Hathaura* (a Hindi weekly) and the *Labour Times* (an English weekly).

He is the author of several books: 'A Glimpse of the Indian Labour Movement', 'Forward Bloc and Its Stand', 'Is Socialism a Necessity to India?', and 'True Face of Monopolistic American Democracy'. At present, he is writing a biography of Subhas Chandra Bose. He is also an accomplished platform speaker. He has undisputable established his position as a leftist leader of all-India stature.

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Yajnavalkya (3rd. Century A.D.)

Yajnavilkya was the most learned scholar and philosopher of ancient India.

Yajnavilkya was the most learned scholar and philosopher of his times. In a contest organised by King Janaka on the occasion of an *asvamedha* (horse-sacrifice), he was rewarded with 1000 cows, with gold hanging to their horns. Those who lost were thinkers of eminence and included his former teacher Uddalaka Aruni, and Asvala, Artabhaga, Bhujyu, Usasta, Kahoda, Vidagdha, Sakalaya and Gargi. A graphic description of the event is recorded in the *Bridhadaranyaka Upanishad.*

In answer to Aruni's questions, Yajnavalkya described the Absolute or the Atman as the all-pervading and eternal to which nothing could be exterior. He satisfied others also in respect of their philosophical as well as practical questions e.g. ritualism, and they held peace. After the conclusion of his discourse, Yajnavalkya asked the august audience, "Whosoever among you desires to do so, may now question me. Or question me all of you. Or whosoever among you desire, I shall question him or I shall question all of you". This met with silence. Yajnavalkya's fame as the greatest philosopher was established.

Yajnavalkya describes the Atman, the Absolute, as all pervading and eternal: "that which is without and above hunger, and thirst, sorrow and passion, decay and death", and the Brahman, "As the Akshara, indestructible, who is devoid of attributes pertaining to ordinary matter such as gross or subtle, great or small; who is not red like fire and fluid like water, neither shadow nor dark; not wind and nor ether, not adhesive, existing by itself, without taste, smell, eyes, ears, speech, understanding, without light or breath, without a mouth leading to something else, without size and neither a measure no measurable; without inside or outside and neither consuming nor consumable.

This Akshara Brahman keeps in order and functioning the sun and moon, earth and heaven, moments and hours, days and nights, half-months, months, seasons and years. He keep rivers in their courses towards different directions, and it is he who secures to the doer

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the fruits of his deed, and connects causes and effects, though apart in time. That Brahman is unseen, but all seeing, unheard but all hearing, unperceived but all perceiving, unknown but all knowing, and the Primary Principle that enables vision, audition, perception and cognition."

On another occasion, talking of *karma* and *mukti,* the sage says, "The soul after death goes nowhere, where it has not been from the very beginning, nor does it become other than that which it has always been, the one eternal omnipresent.

The *Satpatha Brahmana* recognised Yajnavalkya as an authority or rituals. Obviously he could not have been present at Yudhishthira's Rajasuya Yajna as has been mentioned in the *Mahabharata.*

Once Yajnavalkya was asked:

"How many gods are there really, O sage?"

"One", he replied.

"Now answer to a further question: Agni, Vayu, Aditya, Kala, Prana, Anna, Brahma, Rudra, Vishnu; some meditate on one of these and some on another. Say which of these is the best for us?"

Yajnavalkya replied, "These are but the chief manifestations of the highest, the immortal, the incorporeal Brahman. Brahman indeed is all this, and a man may meditate on or worship or discard also those which are its manifestations."

Yet on another occasion, the sage said: "The Atman is the subject knowing within us. The Atman as the knowing subject can never become an object for us, and is, therefore, itself unknowable...Atman is veiled by empirical reality. The Atman is the sole reality." The above ideas sound as if they are from the *Bhagvadgita.*

But it is not so. The fact is that Yajnavalkya's teachings supply the basis upon which Hindu philosophy evolved and developed.

Yajnavalkya hailed most probably from the eastern part of the country and lived before Katyayana, the famous grammarian. He received education from Uddalaka Aruni, a famous Kuru-Panchal scholar, and in pursuit of knowledge wandered with fellow disciples. Once during his wanderings, he met Janaka who was pleased with Yajnavalkya's understanding of an abstruse topic on rituals. Zealous for learning as he was, Yajnavalkya rapidly grew to be an eminent thinker and teacher. He is the first reputed author of *Sveta-Yajur-Veda* and of the *Vajasaneyi-samhita* called after his surname Vajasaneya. Yajnavalkya is the best embodiment of the Vedic culture and civilisation. Unlike the lesser souls who would pray for "Give me cows", he prayed for "Give me light".

Yajnavalkya had two wives, Maiteryi and Katyayani. When Yajnavalkya decided to renounce the world, Maitreyi, who was by nature more inquisitive, asked him what happened after death. The sage in reply propounded the paradoxical proposition that after death there is no consciousness.

What is true happiness? Not the pleasures of the world which are transient and cut off by old age and death; only inf lUinite gives durable happiness. This forces upon the conviction of timeless being, a spiritual reality. The seers of the *Upanishads* try to lead us to this central reality which is infinite existence (*sat*), absolute (*chit*) and delight (*ananda*). The human heart prays:

Lead us from the unreal to the real.
Lead me from darkness to light.
Lead me from death to immortality.

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Yakub Hasan

——See under Hasan, Yakub

Yaldarm, Sajjad Hyder (1880 — 1943)

Sajjad Hyder Yaldarm, born in 1880, was an eminent Urdu prose stylist and short-story writer.

Sajjad Hyder Yaldarm was an eminent Urdu prose stylist and a forerunner of Urdu short-story. He graduated from M.A.O. College, Aligarh, in 1901. He worked as dragoman to the British Consul at Baghdad (1904-1907) and Assistant Political Agent to Amir Yaqub Khan, deposed ruler of Afghanistan (1908-1914).

He married the noted Urdu novelist, Nazrul Baqar, in 1912. His other assignments were: Registrar, Muslim University, Aligarh (1920-1928) and Assistant Revenue Commissioner, Andaman Islands (1930-31).

Between 1898-1900, Yaldarm transcreated short-stories from Turkish into Urdu. He wrote the first reportage in Urdu, 'Voyage to Baghdad' in 1904. His first original short-story 'Ghurbat-o-watan' (Exile and home) was published in *Urduai-Mualla*, Aligarh, in October 1906. His second original short-story, 'Hazrat-i-dil ki swanih-umri' was written in December 1906 and published in *Makhzan*, Lahore, in February 1907.

The stories 'Chirya-chire ki kahani' (Birds' tale), and 'Laila Majnun', a modern version, were published in April and October (1907) issues of *Makhzan. Khiyalistan* (The realm of thought),. Yaldarm's first collection of short stories and transcreations from Turkish, was published in 1910. It became a landmark in Urdu literature. Its style and content deeply influenced an entire generation of writers, and started the romantic movement in Urdu prose.

Yaldarm's second collection of short-stories, entitled *Hikayat-o-ehtassabat*, was published in 1930. His famous transcreations of Turkish novels and plays included *Salis bilkhair* (The arbitrator, 1901), *Zahra* (1902), *Matlab-i-Haseenan* (1923), *Jalaluddin Khwarzim Shah* (1925), *Aseb-e-ulfat* (The ghost of love, 1930), and *Jung-o-judal* (War, 1933). Yaldarm was a true romantic as well as an ardent modernist who wrote about social progress and women's emancipation in his earliest short stories and articles.

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Yamunacharya (10th Century)

Yamunacharya was a great philosopher and Sanskrit poet who made great contribution to Vishishtadvaita philosophy.

Yamunacharya also known as Alavandar, is the second among the Acharyas recognised by the Vaishnava tradition, the first being his grandfather Nathamuni. Both as a great philosopher and as a gifted poet, Yamunacharya occupies an important place in the history of Indian philosophy and literature.

He was the son of Ishvara Bhatta and Ranganayaki. Tradition gives astronomical data for the birth of Yamunacharya fixing it at AD 918. It is also believed that he passed away in AD 1038.

Yamunacharya grew up to be a prodigy under the tuition of one Mahabhashya Bhatta.

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Chola kings, who were Shaivaites by faith, ruled the Tamil country in those times. Akkiyajvan, the high priest of the Chola king, had imposed a tax on all learned men of whom Mahabhashya Bhatta was one.

The boy Yamuna questioned the imposition and challenged the high priest to a discussion on any subject he might choose. In the debate that ensued, the poor priest had the worst of it at the hands of Yamuna. The queen, who was one of the audience, embraced the boy and called him 'Alavandar' (Deliverer of the scholars).

Yamuna's further education was taken up by the five disciples of his grandfather. Armed with this great store of learning, Yamunacharya entered the service of the king. In his later life he took to sanyasa. He was a great devotee of Vishnu and his lyrics *Chatusshloki, Stotraratna* and *Shristuti* are famous for their melody and charm. Ramanuja, Vedanta Deshika, and other Vaishnava teachers have paid eloquent tribute to Yamunacharya for his contribution to Vishishtadvaita philosophy.

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Yashobanta Dasa
(15th — 16th Century)

Yashobanta was one of the great devotional poets of Oriya literature.

Yashobanta Dasa was one of the bhakti poets of Orissa who flourished during the age of Srichaitanya and earned a good response from the people for his devotional works. He is one of the famous 'Panchasakha' group of poets, the other four being Balarama Dasa, Jagannatha Dasa, Achyutananda Dasa, and Ananta Dasa.

From Pandit Suryanarayan Das's *History of Oriya Literature* it is known that Yashobanta was the third in the line of the Panchasakhas, and born in 1487 in a farmer's family. His parents were Jagu Malika and Rekha Devi of village Adhanga in Cuttack district. From his childhood he had a spiritual bent of mind. His parents got him married in order to involve him in worldly affairs.

In 1509, Yashobanta reached Puri, being attracted by the 'Samkirtan lila' of Srichaitanya. There he became associated with the Panchasakha group. He composed many books of verse and bhajans on Brahmajnana, the most famous among them being *Shivasvarodaya, Premabhakti Brahmagita, Divyadehi, Loi Gita, Govindachandragita* and *Yantraboli*. In each of these books he has discussed the philosophy of 'Pindabrahmanda' and 'Shunyabrahma'.

His book *Bhavishyamalika* contains some of his predictions about the people and the calamities that would befall the country. In books like *Yantraboli* he has given a few diagrams with symbolic letters, suggesting the way to attain Brahma. Though Yashobanta was a devotee of Shunyabrahma, he accepted Lord Jagannath as his presiding deity.

Most of the books and bhajans of Yashobanta are popular among the people of Orissa for their simplicity of language. His *Govindachandragita* is based on the life of Govindachandra and his mother Mukuta Devi, who was instrumental in making her son a sincere devotee of Brahmajnana with the help of saint Hadipa. This book is widely read by people from all walks of life in Orissa.

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Yashoraj Khan (15th — 16th Century)

Yashoraj Khan is one of the earliest Bengali poets who wrote in Brajabuli.

Yashoraj Khan is one of the earliest Bengali poets who wrote in Brajabuli. His only extant poem has been quoted in Pitambara Dasa's *Rasamanjari* (17th c.). The poem begins with the line 'Eka payodhara chandana-lepita arey sahajai gora' (one breast is decorated with sandal; another is natural white).

At the end of the poem, we find the following couplet: 'Srijuta Husan, jagata-bhushan, soh ey rasa jana, Panchagaureshvara bhogapurandara bhane Yashoraj Khana.' (Sri Husain, who is the ornament of the world, knows the charm of this. He is the Lord of Five Gaudas and is like India in enjoyment, Yashoraj Khan sings his glory).

The poet celebrated is Husain Shah, the king of Bengal, and the poem was composed in his reign, between 1493 and 1519.

From the eulogisation of Husain Shah, it appears that Yashoraj Khan, which must be a title conferred on him, served under this king. This idea finds confirmation from Ramagopal Dasa's *Shakha-nirnay* (17th c.) which, while mentioning the leading Vaidyas of Srikhanda, states: 'Yashoraj Khan Damodara Mahakavi Kaviranjana adi save rajasevi'.

From this couplet, it is clear that Yashoraj Khan was a 'rajasevi', i.e. employee of the king. This king could be no other person than Husain Shah; Damodara and Kaviranjana are known to be his contemporaries. From the couplet quoted above one may even suggest that Yashoraj Khan and Damodara were the same person.

So, Yashoraj Khan may have been the same Damodara, the author of *Sangita-Damodara* and the maternal grandfather of Govindadas, the Vaisnava poet. If this identification is accepted, we shall also have to accept that Yashoraj Khan was not a Vaishnava, since Damodara was a staunch Shakta.

Some scholars identify Yashoraj Khan with Yashodhara, a pade writer of the same period. At any rate, it is certain that Yashoraj Khan was a Vidya and he came from Shrikhanda in the Katwa sub-division of the Burdwan district.

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Yashpal (1904 —)

Yashpal, born in Kangra district in 1904, is an eminent revolutionary freedom fighter and socialist thinker.

Yashpal was born in 1904 in the Kangra district of the Punjab in a middle-class family. At the age of seven, he entered the Gurukul Kangri, Hardwar, and later on studied in the National College, Lahore. The strict discipline of Gurukul developed in him a fiercely patriotic spirit and he resolved to serve the cause of Indian independence in the most effective manner.

During his stay at the National College, he came in contact with Sardar Bhagat Singh

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and Sukhdeva and was drawn to the revolutionary movement, then directed in the Punjab by one of his teachers, Jaichandra Vidyalankar. He also joined the Navjawan Bharat Sabha started by Sardar Bhagat Singh.

His other revolutionary associates were Chandra Shekhar Azad, Bhagwati Charan Vohra and his wife Durgawati and Kumari Prakash Wati Kapur, whom he married during his imprisonment.

From its inception in December 1928, Yashpal was actively associated with the Hindustan Socialist Republican Army (H.S.R.A.), a revolutionary organisation led by Chandra Shekhar Azad and Bhagat Singh, which aimed at establishing a Socialist State after an armed revolution against the British rule. The murder of Mr. Saunders in Lahore in December 1928, the bomb explosion in the Central Assembly in April 1929 and the like activities were a warning to the Government that the H..S.R.A. wanted to end their "cruel and unjust" rule by a "mass armed revolution".

Towards the end of 1929, the H.S.R.A. decided to extend its terrorist activities in order to stir the people and demoralise the Government and set up bomb-making centres at important places in Northern India. Yashpal and his associates became proficient in the art of bomb-making, though Bhagwati Charan lost his life in that process.

On 24 December 1929, Yashpal and Bhagwati Charan bombed the Viceroy's train at Delhi. The Viceroy escaped unhurt, but the incident caused a great stir in the country. In 1930, he became the head of the H.S.R.A. in the Punjab and after Azad's death in 1931 was appointed its Commander-in-Chief. He was arrested in December 1931 at Allahabad, and remained in jail till 1938, when the Congress Government released him.

Yashpal developed his flair for writing short stories, essays and novels which reflected his intense patriotic fervour. It was only after his release from prison that he was able to devote himself completely to literary pursuits and establish his reputation as an important figure in Hindi literature.

His major works including 'Sinhavlokan' (an autobiography in three parts), 'Desh Drohi', 'Party Comrade', 'Manushya Ke Roop', 'Jhoota Sach', 'Divya' (all novels); 'Nashe Nashe Ki Baat' (a play); 'Marxbad' (a political exposition of Marxism), 'Shoshak Shreni Ke Prapanch Ya Gandhibad Ki Shava Pariksha' and 'Ram Rajya ki Katha' have mostly been published after independence.

Yashpal's interpretation of Indian social problems was socio-materialistic. From the earliest days of the British rule, the privileged Hindu section had arrogated a position of power and prestige in the new social set-up and managed to exclude other sections of society from the mainstream of national life. The social crisis of India could be solved by establishing a just political and economic order promising equality of opportunity to all.

He was attracted towards Marxism as an essentially humanistic method to bring about social and economic justice and he believed that a successful armed revolution could achieve these ends. The revolutionary movement did not succeed as it failed to mobilise the Indian masses.

As Yashpal has said in his autobiography, "We had failed to appreciate the truth behind the ideas of Marx, Lenin and Stalin—that unless the masses themselves become conscious of their suffering and its causes and initiate steps to right these wrongs, no extraneous agency can achieve their rights for them." The nihilistic programme of the revolutionaries did not appeal to the Indian masses and they were attracted more to the simplistic appeal of Gandhiji and his brand of non-violent nationalism.

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Yativrishabha (5th Century)

Yativrishabha was an eminent Prakrit scholar and writer of Indian cosmography and mathematics.

Yativrishabha or Jadivasaha is an eminent scholar and writer of Indian cosmography and mathematics. There are only two works by him extant. These are: (i) 6,000 'Churnisuras' on *Kasayapahuda*, and (ii) Toiloyapannatti, which deals with proper signs, symbols and diagrams.

L.C. Jain has made pointed references to certain peculiarities of Jaina Mathematics found in his works which have a similarity with ancient Greek and Chinese works.

He lived before the times of Jinabhadragani Kshamashrmana and Pujyapada as there are allusions to the concept of the 'Adeshkashya'. Pujyapada flourished around 526 AD. Therefore, Yativrishabha must have lived prior to this period.

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Yerra Pragada (1280 —)

Yerra Pragada, born in 1280, was an eminent Telugu poet, scholar and a translator.

Yerra Pragada alias 'Yerraya' and 'Yerrana', was one of the translators of the *Mahabharatam*. He was a link between Nannaya who completed two cantos and a part of the third, and Tikkana who wrote the rest of the fifteen canbtos of the *Mahabharatam*.

Yerrana's period has a special significance in Telugu literature. Around AD. 1323, Pratapa Rudra II was defeated and the Muslim rulers overran south India. A little later Prolaya Nayaka, Kapaya Nayaka, Prolaya Vema Reddy and others overthrew the foreign rules and established independent states of their own. Prolaya Vema Reddy had the single aim of restoring the glory of ancient India. Yerra Pragada was made his court poet.

Raja Raju and Nannaya planned the translation of the *Mahabharata* into Telugu with the sole aim of propagating the ancient Vedic religion. Tikkana took over from where Nannaya had left and completed the great epic. Between the two great works, there was a brief gap to be filled in, and the mantle fell on the shoulders of Yerrana. Appreciating the aim of the South Indian rulers, especially of Andhra, and imbibing the Hariharanadha tattwa of Tikkana and the poetic genius of either poet, Yerrana was able to fill in not only the gap, but also to make the entire epic an organic whole. Thus he fulfilled a great literary project of three ages.

Yerra Pragada wrote the *Ramayana*, *Harivamasha*, part of 'Aranya Parva' in the *Mahabharata*, *Nrisimha Purana* and other books. He dedicated the first two to his master vema Reddy, and Nrisimha purana to the hero of the work, Lord Nrisimha. Yerrana was a Shaivite but not anti Vishnu, and stressed the non-duality between the two Gods.

In translating the unfinished part of the 'Aranya Parva', Yerrana closely followed Tikkana's pattern of natural translation. Yerrana brought to the Andhras both pride and honour by his translation. In characterisation, narration, propriety and synthesis of 'rasa' he equalled Nannaya and Tikkana.

He followed the best in the two poets, the

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beauty of expression of the one and the propriety and verbal richness of the other. On top of these, Yerrana had the gift of axiomatic sayings to which Srinadha refers in the foreword to his *Kashi Khandam*.

Yerrana had but a small canvas and yet had to compete with two great masters. There was no room enough to display his powers and yet he had to fill in a gap with authenticity. This was a great challenge and Yerrana met it superbly.

Along with the story proper, he introduced such anecdotes a discussion between Atri and Gautama; Markandeya explaining Kali Dharma to Dharmaraja; the birth of Kumara Swamy; argument between Satyabhama and Draupadi; Duryodhana's sorrow; Angada's message; Savitri's story, etc.

Though his *Ramayana* is not available today, we have Kuchimanchi Thimma Kavi's *Sarva lakshana sara sangraham* (18th c.) in which he quoted some thirty stanzas from Yerrana's *Ramayana*. As *Harivamsham* was a sequel to the *Mahabharata*, Yerrana took great care to follow Tikkana's narrative skills. In his *Harivamsham*, episodes like 'Narakasura vadha' and 'Usha parinayam' both delight and instruct us.

Nrisimha purana was Yerrana's first work. Though it was called a purana and was mainly intended to bring out the mystic power of the locale, Yerrana's poetic skill fashioned it into a kavya. Running into five cantos, it contains the story of Hiranyakashipu and Prahlada. Once again the poet's genius is brought out in characterisation, decorum, choice of vocabulary suited to emotion, and other poetic excellences.

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Yogi, S.D.S. (1904 — 1963)

Subramaniya Yogi, born at Sangagiri in Salem district in 1904, was an eminent Tamil poet and writer.

S.D.S. Yogi, full name S.D. Subramaniya Yogi, was born in a village Sangagiri in Salem district, Tamilnadu. His father, a man of considerable means and accomplishments, had dreams of sending his son to England to study law, but died early at the age of 38. The boy was brought up by his younger uncle who had the reputation of being a 'Bala Bharati', and he instilled in his young ward love for poetry and trained him in instant composition and anointed his as a 'Bala Bharati'.

Yogi grew up at a time when the country saw its struggle for independence intensifying, and he was part of it, but, by and large, he reserved his poetry for romantic themes. A lover of beauty, his unbounded eloquence flowed with charming case. The compositional exuberance has a seductive quality about it which is infectious. There is an overwhelming influence of the great poets, Kamban and Kalidasa, for both of whom he had great admiration.

The very choice of his themes for the longer of his poems, which constitute his major work, would testify to his poetic personality; the episode of Ahalya in the *Ramayana* where Ahalya is portrayed as a woman wronged; Mary Magdalene from the *Bible*, the woman of ill-repute who, in spite of her sins, earned the sympathy of Jesus rather than that of society which scorned her; Kannagi, the celebrated

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heroine of the Tamil epic, *Silappadhikaram*, whose lot it was to suffer endlessly in spite of all her forbearance and virtues; the dalliance of *Radha Krishna*, and inevitably the Rubaiyat of *Omar Khayyam*.

It is when he deals with such themes as these that he is at his best, revealing the easy metrical flow of Kamban and the Kalidas-like intoxication with feminine beauty. Besides, like the legends surrounding both Kalamegam and Kalidasa, Yogi was also a devotee of Kali, for whom, he confesses, he provided only the voice since the poetry itself was that of Kali.

Yogi also engaged himself in editing literary journals, scripting and directing movies, one of which in the thirties was based on the life of Arunagirinather, a Tamil poet who lived a few centuries earlier. He also edited and published an ancient long-lost manuscript on dance and theatre, *Kootha Nool*; the authenticity of the manuscript, however, is in question.

Yogi died at the age of 60. His poetic output is not much, considering his natural gifts. It seems he reserved only certain themes as fit for poetic expression. Besides, not all his involvements were translated into poetry - not even the outburst of national consciousness though he was actively engaged in it. A selection of his major works has been brought out in a volume, a posthumous publication entitled, *Thamizh Kumari*.

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Yogindu (8th — 9th Century)

Yogindu or Joindu was an eminent Jaina philosopher and Prakrit scholar.

Yogindu or Joindu was a Jaina philosopher. Details about his personal life are not available. Bhattaraka is his honorific name. He is also variously referred to as Yogindra, Yogendra, Yogindu-deva and Jogichandra. He had a pupil, named Bhatta Prabhakara. Yogindu was a great soul, a mystic and moralist. He was no sectarian and abstained from criticising any school of thought or worship in his works.

Her called *Paramatman* (supreme Soul) by the names of Jinadeva, Brahman, Buddha, Hari, Hara, Siddha, Paramapada, Shiva and Shanta, and employed non-Jaina terminology also to serve his purpose. Free from pedantry, he said that one need not mind the rules of grammar and metrics but concentrate on the exposition of subject.

Tradition attributes to him no less than nine works in Prakrit, Apabhramsha, and Sanskrit. Paramatmapraksha and Yogasara, written in the doha metr in Apabhramsha, are considered the only two mystic-religious works by him.

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Yudhishthira (10th Century)

Yudhishthira, the eldest of the five sons of Pandu—a king of Hastinapur, was a character of truth and honesty in the Mahabharata War.

"Asvattama has died", Yudhishthira, the Pandava prince, confirmed to Dronacharya, the commander of the Kaurava army. On hearing of his son's death, Drona lost all interest in life and was killed. Yudhishthira's statement was 'Asvatthama had died; man or elephant', but in the din, Drona had missed the latter part. Actually it was an elephant of the name 'Asvatthama', not the man, that had been killed. Yudhishthira thus misled the enemy. But, he was so righteous that he was known as 'the son of

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righteousness'—Dharmaputra, and none doubted his veracity.

The wrong, call it stratagem, may be mitigated for it was made in the thick of war to demoralise the unscrupulous enemy conduct whose had been wrong. The eldest of the 100 Kauravas, Duryodhana had not only played deceit in the game of dice, but had also misbehaved with the Pandava queen Draupadi and usurped their kingdom. Yet, to the puritan, Yudhishthira's above conduct has been inexplicably wrong for they saw what if the opponent played foul, one must not abandon the path of righteousness!

Yudhishthira was the eldest of the five sons of Pandu, king of Hastinapur, and Kunti. Bhima and Arjuna were two other princes born to them. From another queen Madri, Pandu begot two other princes. Nakul and Sahadeva. Born and brought up in the forest where the king was residing after renouncing the world, on Pandu's death, Kunti and the five Princes were brought by the ascetics to the court at Hastinapur, then ruled by their uncle Dhritarashtra who was born blind. The uncle had 100 sons who were known as Kauravas.

The Kaurava and Pandava princes received their education first from Kripacharya and then from Dronacharya, well known warriors. The Pandavas proved superior in the use of arms: especially Arjuna excelled in archery and Bhima in mace. The Kauravas were jealous of them and when they heard people saying that being the eldest, Yudhishthira should rightfully be made the king, they designed to get rid of the Pandavas.

Duryodhana succeeded in persuading his father to send the Pandavas to Varnavat, where a festival was to be held. Duryodhana had arranged for the stay of Kunti and Pandavas at Varnavata in a palace full of combustibles to be set on fire in the night so as burn them alive. Put on guard, the Pandavas set the palace on fire in the night and escaped, giving others the impression that they had perished in the fire.

The Pandavas after their escape moved from place to place. Apprehensive, they did not disclose their identity and lived as Brahmins. They came to king Drupad's capital, where his daughter Draupadi's *svayamvara* was in progress. Where other princes failed, Arjuna succeeded in bending the bow and hitting the target and won Draupadi. According to their vow to share everything, the five Pandavas were married to Draupadi, though king Drupad permitted them only reluctantly on knowing of their vow to share joys and sorrows.

When Dhritarashtra heard of the Pandavas, he sent for them to Hastinapur and made over to them half of the kingdom. Yudhishthira was duly crowned king and he made Indraprashtha his capital. The Pandavas proved popular rulers and after sometime, performed a Rajasuya Yajna. Yudhishthira was declared emperor.

But then, the Kauravas were jealous. Persuaded by Duryodhana, Sakuni and Salya, Dhritarashtra invited the Pandavas to play a game of dice. As it was considered unworthy of men to refuse to play, Yudhishthira played the game against Sakuni, who played deceitfully and Yudhishthira lost everything he had. Provoked by Sakuni, he staked even his brothers and then himself and lastly Draupadi. When Draupadi was forcibly brought to the gambling house, she protested to the elders against Yudhishthira, who was no longer free, staking her. At this the elder hung their heads in shame. Dushasana even tried to strip Draupadi off her clothes, but in disgust he had to leave her as on the falling of a garment from her. She would miraculously be seen with a fresh cloth on. One of the conditions of the game was that the losers would be out in the forests for 13 years.

The Pandavas then left with Draupadi to the forests. They led a righteous life for 12 years. When the 13th year was to begin, they took up service under assumed names with king Virata of Matsya. When Virata was attacked, the Pandavas fought on his side and defeated the

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enemies. When the 13th year was over, they disclosed their identity.

The grateful Virata married his daughter to Arjuna's son Abhimanyu. Virata, Drupad, Krishna and other kings assembled and sent peace proposals on behalf of the Pandavas to the Kauravas. But Duryodhana rejected their proposals and refused to give land even as much as a needle-point. Yudhishthira's message of his being ready for peace or war was thrown out by the Kauravas. War was inevitable.

Even in the battle field at Kurukshetra when the battle was to start, Yudhishthira put off his armour and touching the feet of Bhishma, the grandsire, sought for his benediction. He also bowed to his earlier gurus, Drona and Kripa, who were fighting on the side of Kauravas.

The 18 days war at Kurukshetra was bitterly fought. The Kaurava army consisted of 11 divisions and of the Pandavas of 8 divisions. Warrior after warrior fell from both sides. On the tenth day the invincible Bhishma fell and was incapacitated from fighting any more. Drona who took over as commander of the Kaurava army too fell.

It is said that Yudhishthira himself was a great warrior and he shot dead Salya. Arjuna, with Krishna his charioteer, killed Jayadratha who had dishonourably caused the death of Abhimanyu. Finally Duryodhana ran away. But he was caught and put to death.

Sad as the memories of the war were, after reigning for a while, Yudhishthira crowned his grandson Pariksh and with his brothers and Draupadi left on pilgrimage. A dog joined them. They fell on the Himalayan route one by one. The poet's idea of their being followed by a dog is that as Dharma, the dog is the constant companion in the life's journey. Yudhishthira and the dog alone survived, and Dharma came to fetch him alive to the heavens. But characteristically, Yudhishthira refused to leave the dog behind. Thus Yudhishthira proved the purity of his character correct.

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Yusuf, Hussain Khan (1902 — 1979)

Hussain Khan Yusuf, born at Hyderabad in 1902, was an eminent Urdu historian, scholar, critic and author.

Hussain Khan Yusuf noted historian, scholar, critic and author, was born at Hyderabad in a well-to-do highly educated and cultured family of Uttar Pradesh. An illustrious younger brother of Dr. Zakir Hussain (The 3rd President of India), he was an eminent educationist in his own right.

He had his schooling at Etawah, did his B.A. from the Jamia Millia Islamiah, Delhi, left for Paris in 1926 and returned to India early 1930 with a D. Litt. degree in History. His chequered career as a scholar, teacher, archivist and author began at Hyderabad and ended at New Delhi.

In early 1930, he joined the veteran scholar Maulvi Abdul Haque to assist him in preparation of his monumental work *English-Urdu Dictionary* and some volumes of science terminologies in Urdu. Late in 1930, he took up lectureship at Osmania University, rose up to be a Professor and retired in 1957.

His stay at Osmania University also involved a part-time assignment for about ten years as a Curator and Adviser to the Historical

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Research Department, where he prepared six volumes of archival importance containing original text of Persian documents with their gist in English and explanatory notes.

It was at Osmania University that he enjoyed favourable environs and long periods of leisure to author a number of books. He wrote the following Urdu books for the Dar-ul-Tarjama: *Tarikh-e-Hind* (Ahd-e-Halia)- A History of India from East India Company to 1939; Tarikh-e-Dakkan (Ahd-e-Halia) - A History of Deccan of recent times; *Mubadi-e-umraniat* (translated from French).

He authored the following significant volumes for personal satisfaction and out of his dedication to Urdu literature; *Nizam-ul-Mulk I* (in English); *Rooh-i-Iqbal*, containing philosophic, cultural and religous perspectives on Iqbal's personality and art along with a critical appreciation of the various aspects of his poetry; *Urdu Ghazal*, a critical anthology of Urdu Hazal up to the early fifties of the 20th century; *Hasrat-ki-shairi*, a critical appreciation of Hasrat Mohani's poetry; *Fransisi adab*, a critical analysis of the works of eminent writers belonging to all significant eras of French language and literature.

Shortly after retirement from Osmania University, he joined Aligarh Muslim University as Pro-Vice-Chancellor, a post which he held till 1965.

Remarkable amongst his later contributions to Urdu literature are the following monumental volumes:

Ghalib aur ahang-e-Ghalib (1971): In this volume he has described with consummate detail the social, political and cultural milieu in which Ghalib lived and drew his inspiration. He has given a scholarly appraisal of Ghalib's work and genius, justifying the universality of his appeal and the eracity of his greatness.

Hafiz aur Iqbal (1976): The book contains a comparative study of Hafiz Sheerazi and Iqbal with regard to the historical, social and cultural factors of their times which affected their personalities, their way of thinking, their art and poetic achievements. The similarities and dis-similarities in their artistic and thematic approach have been skilfully brought out in this scholarly critique which won him the coveted Sahitya Akademi Award for the year 1978.

Urdu ghazals of Ghalib (1975)

Persian ghazals of Ghalib (1976)

The two volumes enshrine English transalation of Ghalib's Urdu and Persian ghazals along with the original texts. Through these translations Yusuf Hussain Khan made a commendable attempt to introduce the great genius of his age to the European world. At the same time he did a great service to the cause of Indo-Persian culture and literature. His translation of Ghalib's poetry retains the spirit of the poet's work, besides being a faithful rendering of his actual words and phrases.

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Yusuf Shah, Mir Waiz (1895 — ?)

Mir Waiz Yusuf Shah, born in 1895, was an eminent Kashmiri religious preacher and an orthodox social reformer.

Mir Waiz Yusuf Shah, a title for the Head Preacher of the Friday Mosque in Kashmir, was born in c. 1895. His father, Maulvi Ghulam Rasul Shah (or Rasul Shah), was also revered by the Sunni Muslims of Kashmir. Mir Waiz Yusuf Shah received his early religious education from his father; later, after passing the Matriculation examination from one of the Anglo-Oriental schools of Kashmir, he went to

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Darul-ulum of Deoband (Saharanpur, U.P.) for higher religious education. There he was introduced to politics and learnt the art of mobilising people for political end.

In 1931, when he had become the Mir Waiz of Srinagar Friday Mosque, Maulana Yusuf Shah sided with the young revolutionaries of Kashmir under the banner of All Jammu and Kashmir Muslim Conference, which launched a liberation movement against the Dogra Raja of Jammu and Kashmir. The Muslim Conference was comprised of young Hindus and Muslims of the State, Sheikh Abdullah being one of them.

The Mir Waiz used the mosque pulpit for arousing the people against the Government. In October 1931, the Maharaja appointed a Commission, headed by the Chief Justice of Kashmir State, to enquire into the grievances of the people. Mir Waiz was appointed as one of the two non-official members of the Commission.

It is believed that the Maharaja played the game of 'divide and rule', and soon there was a split among the leaders of the Muslim Conference. Those who were convinced of the necessity of 'law and order' founded, under the presidentship of Mir Waiz Yusuf Shah, another Party known as the Azad Conference, of which the Mir Waiz was the Founder-President (1932-41).

In 1939, the All Jammu and Kashmir Muslim Conference changed itself into the National Conference. The Mir Waiz, taking exception to it, organised his followers, in 1941, under the abandoned Muslim Conferences, of which he was the President (1945) and a member till 1947. The two rival, National and Muslim. Conference, took inspiration respectively from the Indian National Congress and the All India Muslim League.

On the eve of independence, the National Conference launched the 'Quit Kashmir' movement against the Dogra Raja. The Mir Waiz, finding the movement untimely, criticised it and appealed to the Kashmir Muslims, with little effect though, to boycott the movement. After the partition he went to Karachi to negotiate the future of Kashmir with the Pakistan Government. On his return, he was prohibited by the Maharaja to enter the State. He went over to Pakistan and associated himself with the Provisional Azad Kashmir Government in which he was a Minister for sometime and was later made its President.

Mir Waiz was in fact a religious preacher and an orthodox social reformer. Remaining well within the orthodox fold of Islam, he exerted himself to the utmost for the betterment of his people. He established an Islamia High School for boys and one for girls. He wrote treatises employing religious arguments against the 'evil' of drinking and smoking. In 1934, he started a paper, the *Islam*, which was short-lived. In 1936, he started another paper, the *Millat*, for spreading his political and religious ideas. He died in Pakistan, but the date of his death is not known.

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Z

Zacharia (1945 —)

Zacharia, born in 1945, is one of the leading modern Malayalam short-story writers.

One of the leading modern writers, Zazcharia, a native of Minachal, had his education at his birth-place and in Karnataka. Now he is working with the All India Management Association, Delhi.

As a writer, he has imbibed in his short-stories the trend of presenting new themes in new forms. 'Kunnu' (The hill), which tells the story of a mad man's lonely journey to death, is a typical example of his approach. 'Yatra', 'Unni enna kutti' and 'Chhaya' present imaginative pictures that agonise, frighten or delight children, while the well-known 'Mazha' portrays the south-west monsoon arousing ecstasy in a farmer, named Thomas, who dies overwhelmed by it.

One of his best short-stories is the symbolic 'Prapanchathinte avasishtangal' (The relis of the universe) in which a frog happening to fall into a forsaken well tries in vain to escape from it, and is finally reduced to a sod in one of the crevices there. The riddle of existance, in fact, runs like a ahead through many of his stories. *Kunnu, Ambadi*, and *Oridathu* are three of Zacharia's collections of stories, and the last won him the Kerala Sahitya Akademi Award.

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Zafar Ali Khan (1873 — 1956)

Zafar Ali Khan, born at Kot Marta in the district of Sialkot in 1873, was an eminent Muslim freedom fighter, journalist and Urdu writer.

Zafar Ali Khan was born in the village Kot Marta in the district of Sialkot (W. Punjab) in 1873. His father, Munshi Sirajuddin, was a Government official in the Department of Post and Telegraphs. Zafar Ali received his primary education at the Mission School, Wazirabad, and passed the Entrance examination from the Mahindra Singh College, Patiala. For sometime, he served in the Department of Post and Telegraphs.

Afterwards, resigning from his post he went to Aligarh and took admission in the M.A.O. College, from where he passed his B.A. in the first division in 1895.

After graduation, he worked for sometime with Nawab Muhsinul-Mulk as his Secretary,

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who recommended his name to the Government of the Nizam of Hyderabad. Zafar Ali Khan was then taken into the Nizam's army, but was soon transferred to the Urdu translation bureau. There, he rose from the post of a translator to the post of Assistant Secretary, but had to resign due to his political views.

From there he went to Bombay and started with one of his friends a business firm, the Oriental Commercial Agency, for importing goods mainly from Africa and Japan. The business did not prosper, and Zafar Ali returned home in the beginning of this century and started working in an Urdu newspaper, the *Zamindar*, which his father had started in 1903 after his retirement. In 1909 Zafar Ali, after the death of his father, became the Editor in charge of the paper.

The Zamindar under the editorship of Zafar Ali Khan soon became one of the politically influential papers of its time. It played an important role in politicising the Urdu-reading public. Through the *Zemindar,* Zafar Ali soon emerged as one of the popular national leaders. Since in those days, the ideological differences between the Congress and the League were not clearly demarcated, Zafar Ali, a foundar-member of the All India League, like many other Muslim national leaders of the time, associated himself with both bodies.

He also took an active part in the Khilafat movement. To control his political activities, the Government of Punjab ordered him to stay in his own village for five years (1914-19). A year after his release, he was arrested and sentenced to five years' imprisonment (1920-25).

In 1928, he differed with the Khilafat and the League leaders on the issue of the Nehru Report because, unlike many other Muslim leaders, he did not wish to reject it outright. Thus, he joined the Ahrar Party which was at the time a sister organisation of the Congress. But in 1932, he clashed with Gandhiji at the Karachi session of the Congress and severed his relations with the organization.

In 1935, he collided with the Ahrar leaders on the issue of Masjid Shahid Ganj (Lahore) and joined the 'Ittihad-i-Millat' Party which was agitating for the restoration of the mosque. Zafar Ali was then interned in his village for two years (1935-37). After his release, he revived his relations with the All India Muslim League, and was elected to the Punjab Legislative Assembly (1937-46). During those days, he was one of the staunch supporters of the Pakistan movement.

Zafar Ali often visited the European and Middle Eastern countries. First, he went to London in 1910 and stayed there for about a year, 'fighting' to have the Press Act of India repealed. In 1912, he went to Turkey to deliver to the Grand Vizir of Turkey the purse collected by the Indian Muslims through the agency of the Indian Crescent Society to help the victims of the Balkan War. The third time, he visited England, Paris and Middle Eastern countries in 1925 as one of the Khilafat delegates.

Zafar Ali, besides being a good translator and a seasoned journalist, was a public orator and a poet full of satire and sarcasm. Some of his publications are: 'Khayaban-i-Fares' (an Urdu translation of Lord Curzon's 'Gardens of Persia'), 'Siyar-i-zulamat' (Urdu translation of 'Mysteries of London'), 'Chamanistan' and 'Nigaristan' (satiric and sarcastic poetic works dealing with the politics and the politicians of his time). He died on 27 November 1956.

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Zafar, Bahadur Shah (1775 — 1862)

Bahadur Shah Zafar, born in 1775, was the last Mughal emperor, who led the first rebellion against the British in 1857.

Bahadur Shah Zafar full name Abdul Zafar Siraj-ud-Din Muhammad Bahadur Shah, was the last Mughal emperor who led the first rebellion against the British in 1857.

He was arrested by the British army in 1857 and exiled to Rangoon where he died. He was an accomplished poet, at first a pupil of Naseer and Zauq and after the latter's death, of Ghalib.

Though Zafar has four *diwans* to his credit which stand as a mark of prolificity, his poetry, on the whole, lacks in quality as compared to that of his contemporaries. However, his ghazals are marked by a dexterous use of rhymes and word-play, as well as idiomatic language.

His diction is nearer the language of the common people, and he excels in choosing images from the life of common man. In patterning longer couplets in his ghazals he refrains from undue ornamentation, and concentrates on musicality of various syllables from which emerge his poetic patterns.

His ghazals reveal his stoic and mystical personality with a deep concern for moral values even in moments of distress and despair. For him humality and acceptance are the highest human virtues. His poetry does not depict the conventional yearning for the beloved, but is rather a cathartic self-expression of a stoic who, in pain and sorrow, has glimpses of the life's vision.

Another field of his poetic expression was *geet*. Freely using colloquial Brajbhasha words, he instils in his geets a haunting and melodious rhythm. In his ghazals, too, he carefully chooses his refrains, or 'radifs'. The words which occur at the end of each line add not only to the music of the lines, but determine, to a great extent, the mode of the entire ghazal. His orginality in inventing new rhythm and 'radif' patterns has been acknowledged by sev eral critics.

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Zafrullah Khan, Muhammad (Sir) (1893 — ?)

Muhammad Zafrullah Khan, born at Sialkot in 1893, was an eminent Muslim political leader and scholar.

Muhammad Zafrullah Khan was born on 6 February 1893 at Sialkot (Punjab) where his parents, Nasrullah Khan, a leading lawyer, and Husain Bibi were living. Zafrullah Khan took his B.A. (Hons.) from the Government College, Lahore, and LL.B. (Hons.) and Barrister-at-Law from the Lincoln's Inn, London. In 1926, he was married to Badrun-Nisa Begum, daughter of one S.A. Khan, I.C.S., working in the then Province of Bihar and Orissa.

After practising law for about two years at Sialkot (1914-16), he moved to Lahore where he practised at the Lahore High Court. During the same period he held several other positions: edited a law journal, the *Indian Cases* (1916-32); was a Law Lecturer at the University Law

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College, Lahore (1919-24); was a Member, Punjab Legislative Council (1926-31); was appointed a Member of the Provincial Reform Committee (1928); was a delegate to the Round Table Conferences (1930-32); was the President of the All India Muslim League (1931); and was taken in the Viceroy's Executive Council (1932-39).

In the Viceroy's Executive Council he was in charge of Education, Health and Land (1932); Commerce and Railways (1935); and Law and the Department of Supply (1939). Afterwards, he was appointed a Judge at the Federal Court of India (1941-47), and also served in China for six months in 1942, as the Agent-General of the Government of India.

In 1947, the Government of Pakistan appointed Sir Zafrullah Khan (K.C.S.I., 1937) its Minister for Foreign Affairs. In that capacity he led many Pakistani delegations abroad, especially to the U.N.O. and the SEATO. He also served the Government of Pakistan from 1961 to 1964 as its Permanent Representative at the U.N.O. In 1964, he was appointed a Judge of the International Court of Justice at the Hague.

Because of his being a Qadiani-Ahmadi Muslim, believed to be an heterodox Muslim sect started in India, Sir Zafrullah has quite often been criticised by the rest of the orthodox Muslim Community. Religion, in his eyes, is only a way of life, which enables each individual to attain the highest possible development of his spiritual, moral, physical and intellectual faculties.

Nevertheless, the orthodox Muslims have often showed their distrust in Sir Zafrullah because of his association with the Ahmadis. In 1931, when he was elected to represent the Muslim interest at the Round Table Conference, the Ahrar Party took strong exception to his election, and even Dr. Iqbal supported the objections since he thought that 'the Ahmadiya movement weakened Muslim solidarity'.

Then again, being a prominent member of his community, Sir Zafrullah could not escape from the emotional wrath of the orthodox Pakistani Muslims during the anti-Ahmadiya movement in 1958, although he had been strongly advocating the enforcement of the Islamic laws of *zakat*, inheritance, prohibition of usury and drinking and gambling. Drinking has always been one of his special targets for scorn. Even as early as 1930, he had spoken forcefully in the Punjab Legislative Council in favour of complete prohibition.

Throughout his public life, Sir Zafrullah had never encouraged people to indulge in political agitations. He believed in peace which emerged from negotiations, compromises and mutual trust and understanding. He, therefore, had pleaded in 1945 at the Commonwealth Relations Conference in London that the British Parliament should itself frame a temporary constitution for the 'Dominion' of India, if the Indians did not agree in framing one of their own.

Till the last, he was fully convinced of the impracticability of the demand for partitioning India. He considered the idea of Pakistan as "chimerical and impracticable". He wanted a world in which "there will be equality, peace and religious tolerance." He considered that undivided independent India should be a democratic State in which "the minorities should experience a sense of security and confidence" and where "they will be afforded the fullest opportunities of progress and development and their vital interests shall in no manner be prejudiced."

His experience during the Second World War convinced him of the idea of internationalism. He put forward the following six principles "for guidance in the foundation of a new world order": (1) abolition of interest-bearing loans; (2) discouragement of the hoarding of money and capital; (3) abolition of the right of primogeniture; (4) discarding racial and national privileges and superiority; (5) provision of the minimum necessities of life for every citizen; (6) establishment of trade by barter. Consequently, as Sir Zafrullah thought,

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"the human mind might be freed from greed and cupidity and nations might be enabled to live together in peace, amity and concord."

Besides being for sometime the Editor of two law journals, *The Indian Cases* and *The Criminal Law Journal of India*, Sir Muhammad Zafrullah Khan has also published 'Palestine and the United Nations', 'India and China', 'Foreign Policy of Pakistan' and 'Islam: Its Meaning for the Modern Man'.

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Zakariyya, Shaikh Baha'u'd-Din (1182 — 1262)

Shaikh Baha'u'd-Din Zakariyya was an eminent Sufi saint-poet and scholar of Sind

The ancestors of Shaikh Baha'u'd-Din Zakariyya seem to have come to Sind with the army of Muhammad bin Qasim. Baha'u'd-Din was born at Kot Karor, near Multan, about 578/ 1182-83. His father died when he was twelve years old. He memorized the Qur'an and then went to Khurasan for further studies. He remained there for seven years, and left for Bukhara, where his piety earned him the title 'Angel'.

After performing a hajj to Mecca, he went to Medina where for five years he studied Hadis under Maulana Kamalu'd-Din Muhammad, the greatest scholar of that discipline in his days. From there he went to Jerusalem and later to Baghdad, where Shaikh Shijabu'd-Din Suhrawardi initiated him into his order and made him his *khalifa*.

The training period of Shaikh Baha'u'd-Din lasted for only seventeen days. The Shaikh's other disciples, many of whom had spent years serving him, were annoyed at an Indian being elevated to a high status in such a short time. After Shaikh Shihabu'd-Din learnt of their dissatisfaction he told them that when they had first come to him they had been like green wood which would not catch fire, whereas Shaikh Baha'u'd-Din had been like dry wood. Which had begun to burn with a single breath.

Leaving Baghdad, Shaikh Baha'u'd-Din reached Multan, via Nishapur. His arrival was a source of consternation to the town's holymen and religious dignitaries and they requested him to settle elsewhere. They expressed their wish through a symbolic act. Shaikh Baha'u'd-Din was sent a cup full of milk, pointing out that the town was as full of scholars as the cup of milk and had no room for others. The Shaikh understood the significance of their action and placing a rose on the milk, returned the cup. Such a gesture implied that he would occupy the same place among the scholars and holymen of Multan as the rose in the milk.

The 'ulama' also did not appreciate the presence of Shaikh Baha'u'd-Din and soon a conflict arose between him and Maulana Qutbu'd-Din Kashani. Nasiru'd-Din Qubacha, the ruler of Multan, held the Maulana in great respect and built a madarasa where he lectured and performed his daily prayers. The Maulana had no faith in sufis, and believed that when a student at Kashghar, he had seen the most outstanding sufi of all.

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The sufi was an ironsmith who made knives. Although, he miraculously mended a broken knife of the Maulana, what seems to have impressed him most was the fact that the sufi was usefully employed. As no other mystic was like the ironsmith, the Maulana advocated that it was unnecessary to believe in the sufi movement itself.

Under such circumstances, a conflict between these two leading personalities became inevitable. The Maulana tried to dissuade Shaikh Baha'u'd-Din Zakariyya from going to the *madrasa* for morning prayers on the pretext that it was too far for him to travel from his *khanqah.*

The clash finally came over a legal point relating to namaz (obligatory prayers). The Shaikh defended his action on the basis of his inner light *(nur-i batin).* The Maulana rejected the Shaikh's defence arguing that an inner light which was incompatible with *Shari'a* was in fact darkness. Their differences were insurmountable and the Shaikh left the debate, vowing never to return to the *madrasa.*

Shaikh Baha'u'd-Din reputation as a scholar, and the distinctive place he acquired among the disciples of Shaikh Shihabu'd-Din Suhrawardi, soon made him an important figure in Multan. It appears that merchants from Iraq and Khurasan were attracted to him in large numbers. The Shaikh erected an extensive *khanqah* containing granaries.

However, it was not a meeting place for the common people; only eminent religious people and perhaps state dignitaries and wealthy merchants were admitted. The Shaikh discussed with them topical theological and spiritual problems and in his own estimation they all benefited from him company.

The Shaikh openly sided with Sultan Shamsu'd-Din Iltutmish when he wished to add Multan and Sind to the Delhi Sultanage. The invasion of Chingiz had already weakened Qubacha and the Shaikh did not hesitate to write to Sultan Shamsu'd-Din inviting him to conquer Multan. The Qazi of Multan also joined the Shaikh in extending such an invitation to the Sultan. Both letters fell into the hands of Qubacha. He immediately had the Qazi executed and summoned the Shaikh to his palace.

The Shaikh went fearlessly and, as usual, sat at Qubacha's right. Qubacha gave the letter to the Shaikh who, after reading it, affirmed it had been written by him. Qubacha asked for an explanation. The Shaikh replied that everything he had written was true and had been divinely prompted. He added that Qubacha could take any action in his power, but in reality, of course, he had no real independent power. Feeling trapped, Qubacha ordered the food to be brought.

It was the Shaikh's custom to refrain from taking nourishment except in his khanqah, and Qubacha undoubtedly planned a retaliation if the Shaikh refused to eat at court. When the Shaikh had eaten, Qubacha's anger subsided.

After the annexation of Multan and Sind by Iltutmish in 1228, relations between the Sultan of Delhi and the Shaikh became more intimate. Iltutmish invited him to preside over the *mahzar* organized to judge the allegations against Shaikh Jalalu'd-Din Tabrizi by the Shaikh'l-Islam, Najmu'd-Din Sughra. After the latter's dismissal, the Sultan made Shaikh Baha'u'd'Din Zakariyya, Shaikhu'l-Islam.

Shaikhu'l-Islam was not a permanent position like Sadru's Sudur (chief controller of religious affairs, particularly charities) or Qazi ul-Quzat. The Sultans of Delhi conferred the title on religious dignitaries as an honour and recipients obtained both stipends and land. Incumbents were not obliged to be in constant attendance at court and offered only occasional advice to their rulers. Some Shaikhu'l-Islams, like Najmu'd-Din Sughra, however, took a very active part in politics and the administration.

Some sufi authorities themselves gave the title to outstanding sufis, thus indicating their supreme spiritual status. To Shaikh Baha'u'd-Din, it meant additional finance to his *khanqah.*

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However, he is not known to have been closely involved in political matters beyond recommending his favourites to the Sultan.

The repeated Mongol invasions of Multan made the life of townfolk miserable, but the presence of Shaikh Baha'u'd-Din Zakariyya was to them a great blessing. In Zu'l-hijja 644/April-May 1247, the Mongol. Suli Nuyin besieged the Multan fort, but the Shaikh succeeded in negotiating peace through Malik Shamsu'd-Din, a Muslim dignitary in the Mongol army.

With the Suhrawardi order there are few stories revealing that its members lived in extreme poverty, unlike members of the Chishti *silsila*. It would appear that Shaikh Baha'u'd-Din Zakariyya, even before he was appointed Shaikhu'l-Islam, was very rich. Large sums of money were paid to his children's teachers. On one occasion, the Governor of Multan needed grain and was given a store-house full of grain by the Shaikh. A pot of silver coins, which had been found amongst it, was returned to the Shaikh by the Governor, who said he had asked for grain, not money. The Shaikh replied he had merely wished to give the governor money as well.

Jwalqis and qalandars from Khurasan and Central Asia would first visit Shaikh Baha'u'd-Din's *khanqah* at Multan *en route* to Delhi. In keeping with the Shaikh's custom, they were not welcomed. Once a group of *jwalqis* called on the Shaikh and were not given gifts.

Emerging from the *khanqah* they became very noisy and started throwing bricks at the building. The Shaikh appeared and argued with them, saying he had not personally chosen to make Multan the Suhrawardi centre, but had been sent there by Shaikh Shihabu'-Din. The *Jwalqis* were speechless and departed peacefully.

Shaikh Baha'u'd-Din's relations with the Chishtis, Khwaja Qutbu'd-Din Bakhtiyar Kaki and Baba Farid, were most amicable. Amongst themselves they had divided areas of respective spiritual influence and this helped to counter any misunderstandings.

Once a musician called 'Abdu'llah was intending to go to Multan from Ajodhan. He asked Baba Farid to pray for his safe journey. The Baba, however, replied that the limit of his spiritual influence was at a certain water tank and that beyond it began the area of Shaikh Baha'u'd-Din whose prayers he should attain. The musician acted on the Baba's advice and safely completed his journey.

Shaikh Baha'u'd-Din strongly discouraged sufis from seeking guidance from a number of different *pirs*, urging them to lay their heads on one rather than a number of thresholds. He laid great stress on performing *namaz* and admitted that all his achievements were the result of it. According to him, omission of *namaz* amounted to death. He assigned a secondary place to supererogatory prayers and *zikr* and sufi discipline. Once when some of his disciples were performing ablutions at a particular tank the Shaikh arrived, With the exception of one disciple, who continued washing, they all rushed to their *pir* to pay their respects.

However, it was the lone disciple who was praised by Shaikh Baha'u'd-Din as the most outstanding present, for he had chosen to complete his ablutions first and had therefore shown a greater respect for religious duties.

Unlike the Chishtis, Shaikh Baha'u'd-Din did not observe incessant fasting and ate normally. Occasionally he indulged in *sama*.

Like all eminent sufis, Shaikh Baha'u'd-Din emphasized that the *sine qua non* of meditation and contemplation was the expulsion of everything from the heart except that connected with God. The company of people should be replaced by a constant recitation of *zikr*. A sufi should seriously control his lower-self in all conversations and actions. He should not talk or do anything unless it was necessary.

Shaikh Baha'u'd-Din died on 7 Safar, 661/ 21 December, 1262. For about half a century

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after settling in Multan he had been the most celebrated sufi in that region. His significance increased due to Mongol raids in the area which prompted local governors and officials to continually seek his blessings and prayers. The fame of his piety in Khurasan and Transoxiana facilitated successful negotiations with the Mongol invaders.

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Zaki-ud-Din, Makhdum (14th Century)

Makhdum Zaki-ud-Din was an eminent Sufi saint and poet of Bengal.

Zaki-ud-Din's early education was completed at home. He was married to the daughter of Syed Hussain of Munayr. The wife of Makhdum Zaki spent the greater part of her life at Munayr. Makhdum Zaki had only one daughter, named Bibi Barkah, at whose birth Makhdum Zaki died at Shakerdih near Suri in the district of Birbhum, West Bengal. After a few days, his wife also died; both were buried at Shakerdih, known as *Makhdum Nagar.*

Bibi Barkah, a baby at the time of her parent's death, was sent to the house of Makhdum Jahan at Monayr Sharif, who handed over her grand-daughter to his beloved mother, who was popularly known as 'Bari Bua'. Bibi Barkah was brought up and educated with great care; and having attained maturity she was married to Hazrat Alaud-Din of Jhansi, who was the nephew of Khawaja Najibud-Din Firdause.

Hazrat Zain Badar 'Arabi records that he heard through Hazrat Wahidud-Din saying that his mother and Shaikh Najibud-Din Firdausi were from the same mother; and Shaikh Ruknud-Din and Nizamud-Din were own brothers. On hearing this Makhdum Jahan just said, "It is true."

After attaining spiritual learning with the Makhdum, Syed Wahidud-Din went to the village of Sunahra, a rural area of Arwal in the district of Gaya. Firoz Shah Tughlaque (1351-1385 A.D.), due to his regard for him erected a *khanqah* there and granted Sunahra village as gift for the maintenance. Makhdum Jahan fr (1Uequently visited this village to see her grand-daughter. Hazrat Wahidud-Din used to go for meditation to a place known as *Badrabad.* When he died on the 11th of Zilhajja, he was buried at Barabad.

After his death, his son Syed Alimud-Din became his *khalifa.* He was also very dear to Makhdum Jahan. He was buried near Bibi Barkah at the village Sunahra. On his death his son Makhdum Imamud-Din became his *khalifa.* He had two sons, one remained at Sunahra, whose descendants occupied the *khanqah* of Sunahra and another son Mukhdum Shah Muhammad Bhikh, occupied the central *khanqah* of Makhdum Jahan at Bihar Sharif.

Syed Ahmed Chiram-Push (b. 657 A.H.) and some other saints of Bihar. He was a great Jalali Pir of Bihar Sharif. He hailed from the line of Hazrat Imam Hussain and was a cousin of Makhdum Sharfud-Din Munayri. He was born in Iran at Hamadan in 657 A.H. His father was Muhammad Musa Kazim Sultan of Hamadan. Syed Ahmed Chirampush renounced the throne and came to Multan and became the murid of Maulana Alaud-Din Abdul Haq Mahasabi, at whose instruction he went to Lahsa, Tibet.

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Its Raja and many of his associates, according to the reports became Muslim there. Then he moved to Chapra, North Bihar, where he met another saint Hazrat Hasan Piyari. Hazrat Piyari had a skin of the animal (a lamb) which was sacrificed in place of Hazrat Ismail. Syed Ahmed Chirampush requested the saint to make over the skin to him. He put it around his neck. Hence, he is known as *Chirampush.* Then he came to Bihar Sharif.

His fame as a great saint spread far and wide. Sultan Firoz Shah Tughlaque (1351-1388 A.D.) came to Bihar Sharif to pay his respects to him. The detail can be had from *Sirat-e-Firoz Shahi* and *Fawaid-e-Rukniya.* Hazrat Shamsud-Din Balki after renouncing the throne, came to Bihar Sharif with all his family and became the disciple of Hazrat Makhdum Chirampush. The maternal grandfather of Shaikh Shihabud-Din Suhrawardi better known as *Pir Jagut* whose tomb is at Jithuli Sharif near Patna.

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Zakaullah (1832 — 1910)

Zakaullah, born in 1832, was an eminent Urdu prose writer.

Zakaullah prose writer, belonged to a respectable and learned family. He received his early education from his grandfather and then joined the Oriental branch of Delhi College, from where he passed his High Proficiency examination. He started his career as a teacher of Mathematics in the same institution. He also served as Headmaster of the Normal School and a Deputy Inspector of Schools.

In 1872, he joined Muir College, Allahabad, and retired in 1887 as Professor of Arabic and Persian. Shortly before his retirement, the titles of Khan Bahadur and Shams-ul-Ulema were conferred upon him.

Zakaullah was a staunch supporter of Sir Syed Ahmed Khan. After retirement, he passed some time with the latter at Aligarh before finally settling down at delhi.

Although Zakaullah's career as a writer started when was still a teenager, the major portion of his prodigious output came after his retirement. His works consist chiefly of Urdu translations and adaptations from English, and text-books on various subjects, especially Mathematics, for which he had a strong aptitude since his college days. Out of the 143 books that he wrote, 81 are on Mathematics alone.

In addition to these, he contributed a large number of articles to different newspapers and periodicals from time to time. The most stupendous of his works, *Tarikh-i-Hindustan* (History of India) is spread over 14 volumes. Modelled on Elliot's *History of India*, it is the most comprehensive compilation in Urdu on the subject and the first book of its kind in the language. However, like all other histories of Zakaullah, it too betrays his lack of originality, cirtical disposition and objectivity, so essential for a historian.

Being a prolific writer, Zakaullah, had no flair for style and originality and, as such, his writings are wanting in literary merit.

Among the writers of the 19th century, Zakaullah occupies a distinguished place for the sheer magnitude of his output. He made an outstanding contribution, in the form of translations and textbooks, to the advancement of 'New Learning' and the promotion of education through the medium of Urdu.

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Zakaullah (1832 — 1917)

Zakaullah, born in Delhi in 1832, was an eminent Muslim politician and social reformer.

Zakaullah, of Delhi, son of Hafiz Sanaullah, was born in 1832, in a family noted for scholarship and piety. His ancestors brought into India the noble traditions of learning which savoured of Baghdad and Bukhara. In Delhi, they enjoyed the privilege of being royal tutors imparting sacred knowledge to the Mughal princes and that position passed on from father to son.

Zakaullah received early instruction from his grandfather, Maulana Baqaullah, whose guidance prepared the boy for serious intellectual disciple and the zeal for reading and writing created in childhood lasted to the end of his life. His parents allowed him to be enrolled as a regular student of the Delhi College, the first institution of its kind in Upper India before 1857, where the Principal and a number of teachers were Englishmen, and the generation of Indian boys getting education under them were destined to be pioneers of a new age.

At College, the singularly humane personality of an Indian teacher, Master Ram Chandra, exercised a great influence on the mind of his students. The latter renounced Hinduism in favour of Christianity and consequently became the centre of popular scorn and suspicion in the whole city of Delhi. Both Hindus and Muslims mentioned his name in disgust, arguing what the Western education stood for and how the English would ultimately deprive every Indian of his ancestral faith.

Zakaullah, being a favourite student of Master Ram Chandra, had to share in a certain measure the lot of his teacher; and even his natural simplicity could not completely shield him from the contempt of his fellow-townsmen, in whose eyes his faith was a matter of doubt.

After education in the Delhi College, there were seemingly bright prospects before Zakaullah; but the outburst of 1857 transformed his future plans. His family, like the rest of the citizens of Delhi, suffered the horrors of the Mutiny and lost everything, save their lives. The restoration of peace under British control and the declaration of a general amnesty brought the family back to their sacked home in the city and Zakaullah, at the Muir College, Allahabad.

He remained there for thirty-seven years and arduously engaged himself as a teacher and writer of many books. After retirement, he continued his activities in the field of education and gradually rose in public esteem. In his mind, 'education' was synomyous with what the French thinkers of the eighteenth century called 'reason'. He belonged to the section of Indians who, from Rammohun Roy onwards, enthusiastically favoured the acceptance of Western ideas; and believed that his countrymen would find the way to progress by seeking intellectual light from the West. With this end in view, he became one of the lieutenants of Syed Ahmad Khan, and besides raising funds for the M.A.O. College of Aligarh, made a successful effort to warm the people, especially the Muslims, of their prejudice and ignorance against the modern system of knowledge.

Notwithstanding a modest existence that was hardly above the verge of poverty, he was counted as a great social figure of Delhi. Among his intimate friends were people like the Rev. C.F. Andrews who, before leaving at the invitation of Tagore, passed a few years in Delhi and wrote an interesting biography of Zakaullah.

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Zakaullah represented the generation who were elated with an almost exaggerated sense of satisfaction and gratitude towards British rule. In his time, men of India, not excepting the members of the Congress in their annual resolutions, expressed submissive and respectful sentiments having full of confidence in the beneficial policy of the British.

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Zakir Husain (Dr.) (1897 — 1969)

Zakir Husain, born at Hyderabad in 1897, was an eminent educationist and former President of India.

Born at Hyderabad on 8 February 1897, Dr. Zakir Husain came of a Pathan family of the upper middle-class, settled at Qaimganj in the district of Farrukhabad, Uttar Pradesh. His father, Fida Husain Khan, went to Hyderabad, studied law and had a most successful career. Unfortunately, he died when Dr. Zakir Husain was only ten years old.

Zakir Husain was sent first for his education to the Islamia High School in Etawah (U.P.) which specialised in puritanical strictness. After finishing school, he joined the M.A.O. College at Aligarh, and studied up to the M.A. When the Indian National Congress and the All India Khilafat Committee joined hands in launching the Non-Cooperation Movement, Mahatma Gandhi toured the country to induce teachers and students to leave Government-administered schools and colleges.

The young Zakir Husain, who was then half-student and half-teacher, very prominent among the students and very popular with a large section of the staff, persuaded Hakim Ajmal Khan and other leaders to establish a national institution at Aligarh, and the Jamia Millia Islamia came into being on 29 October 1920.

But, Zakir Husain did not wish to leave his studies incomplete and he went to the University of Berlin in Germany for higher studies in 1923, returning with a doctorate in Economics, three years later. He rejoined the Jamia Millia in February-March, 1926, and became the Shaikhu Jamia (Vice-Chancellor). It was at the Jamia Millia that Dr. Zakir Husain developed his gifts as an educationist.

It was his experience here as well as his deep study of the philosophy of education which enabled him to take charge of the scheme of Basic National Education when it was launched in 1938. He was the President of the Hindustani Talimi Sangh, Sevagram, from 1938 to 1948.

In November 1948, Dr. Zakir Husain was appointed Vice-Chancellor of the Aligarh Muslim University. He was also nominated a member of the Indian Universities Commission. The World University Service made him the Chairman of the Indian National Committee and in 1954, he was elected the World President of that organisation.

He was also nominated to the Rajya Sabha and made the Indian representative on the Executive Board of the UNESCO from 1956 to 1958. He remained the Chairman, Central Board of Secondary Education, till 1957, a member of the University Grants Commission till 1957, a member of the University Education Commission in 1948-49 and the Educational Reorganisation Committees of Bihar, Uttar Pradesh and Madhya Pradesh.

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In 1957, he was appointed the Governor of Bihar and in 1962, elected Vice-President of India. On 9 May 1967, he was declared elected as the Head of the State and was formally sworn in as the third President of the Indian Republic, four days later. He held the highest office of the country with exemplary grace and dignity till his sudden death on 3 May 1969.

Dr. Zakir Husain was awarded Padma Vibhushan in 1954 and Bharat Ratna in 1963. He was awarded D.Litt (*honoris causa*) by the Universities of Delhi, Calcutta, Aligarh, Allahabad and Cairo.

Many demands were made on Dr. Zakir Husain's time and he was not able to undertake many scholarly projects which he had in mind. His interest in literary and academic works was so keen that he translated Plato's 'Republic' and Cannon's 'Elementary Political Economy' into Urdu, soon after joining the Jamia Millia in 1920.

While in Germany, he got an edition of the 'Diwani-i-Ghalib' printed-doing much of the compositing himself, because the press did not have enough staff-and also brought out a book in German on Mahatma Gandhi ('Die Botschaft des Mahatma Gandhi'). He delivered a series of lectures on economics under the auspices of the Hindustani Academy and another series in English, on Capitalism: Essays in Understanding, under the auspices of the Delhi University in 1945. He also translated Friedrich List's 'Nationaloekonomie'.

His Convocation Addresses have been collected and published under the title 'The Dynamic University'. But, he excelled in writing for children and his stories are masterpieces of style.

Tall, well-built, fair in complexion, with a noble forehead, a sensitive aristocratic nose, a well-trimmed beard and always neatly and tastefully dressed in *sherwani* and *pyjama*, Dr. Zakir Husain was an imposing embodiment of culture and refinement. He was sensitive to beauty in all its forms and had an intense passion for excellence.

His varied tastes and hobbies, his love of roses, his collection of cacti, fossils, paintings and specimens of calligraphy, objects *d'art*, and curios and, above all, his rich library are evidence of his versatile personality.

He was steeped in the spiritual and aesthetic culture and the ethical principles of the Muslim sufis and poets. He had the sufi's indifference towards the externals of religion and, though a deeply religious man, his religiosity was never obvious. It was the inspiration for secularism by which he endeared himself to men of different religious communities.

Dr. Zakir Husain's nationalism was, like Gandhiji's reflection of his allegiance to the highest moral values and to the ideals of a culture which had become the whole of his own self. It was a nationalism which demanded for the individual that freedom which is the essence of democracy, that self-discipline which is the foundation of democratic citizenship and that identification with the good of the society which gives substance and meaning to the life of the individual.

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Zainu'd-Din (15th Century)

Zainu'd-Din was one of the most distinguished Sufi saints and scholars.

The most distinguished of all the disciples of Shaikh Nuru'd-Din was Zainu'd-Din. His piety and austerities earned a great name for him. Shaikh Nuru'd-Din held him in great esteem and in one of his sayings he pays glowing tributes to him: "My Zaina (Zainu'd-

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Din) is a fountain of the water of immortality; such is his devotion to the Almighty that he excels his guide.

After serving his preceptor for many years, Zainu'd-Din under the orders of the Shaikh, moved to 'Aish-Maqam and stayed there in a cave. Like many other Rishis, he applied himself to a life of simplicity and celibacy and adopted the forms of workship which the Rishis considered most effective.

It is said that once he asked one of his disciples to bring from the market something bitter and disagreeable. The disciple brought black pepper, as he could find nothing more bitter. Zainu'd-Din was much pleased at its taste. He asked the price; the disciple replied "one fulus" (small coin of uncertain value). He asked how much goat-meat he could have bought with that amount; the disciple replied: "eight *sers*". Zainu'd-Din surprisingly remarked: " To make a meal of pepper means to eat enough for eight men". Therefore, he abandoned all thought of pepper, resolving to eat only raw nuts picked up from the ground.

Many miracles are attributed to Zainu'd-Din. Once, in winter, one of his disciples went to bring water; he had to go a long way as there was no water near the cave. By chance he slipped, breaking his leg and smashing the pot. Shamsu'd-Din, one of the disciples of Zainu'd-Din, told his preceptor about this and asked who was to get the water. Zainu'd-Din prayed and the leg of his disciple was cured. He also got a hint from on high to go to Aina, a place nearby, and dig beneath a tree on which a crow would be sitting. He did this and water sprang up from the ground following him until he halted. The legend came to Abu'l-Fazl's ears also; he writes: "In the village of 'Aish (Maqam) is the cell of Baba Zainu'd-Din Rishi. It is in the side of a hill. It is said that in ancient times the hill held no water, but when he took up his abode there, a spring began to flow."

Another legend has it that Zainu'd-Din once sent one of his disciples to a certain place. The king's officials, who were working on Shahkul Canal, seized him for forced labour. When he returned and Zainu'd-Din learned what had happened, in his anger he caused the canal to dry up. It was only when the people demonstrated with Zainu'd-Din, that he restored the flow of water.

It is believed that Zainu'd-Din visited Tibet. The sources assert that the cause of his visit to that country was the displeasure of Sultan Zainu'l-Abidin (1420-70), who once went to see Zainu'd-Din, but was treated with scant attention. The Sultan was displeased, and asked him to leave his kingdom. Zainu'd-Din gladly agreed and betook himself and some of his disciples to Tibet, where he was accorded a warm welcome. But soon the son of the ruler of that country died and the people blamed Zainu'd-Din. He was threatened with death; he tried to convince them that it was God's will, not his, but all in vain. So, he prayed to God, and the prince returned to life.

Meanwhile, Sultan Zainu'l-Abidin is said to have got a boil on his foot and physicians failed to cure him. He asked help from Haji Adham, who told him that he was suffering because of the displeasure of Zainu'd-Din. So, he sent his son, prince Haidar, to bring him back. The moment Zainu'd-Din put his foot on the road homewards the Sultan recovered and when the saint drew near, he personally went to receive him.

The story bears the marks of fabrication and seem to have been concocted in order to glorify the miraculous powers of Zainu'd-Din Rishi. The same sources attribute to Zainu'l-Abidin another example of royal rage being frustrated, when he approached Shaikh Bahau'd-Din Ganjbakhsh, a Kubraviya saint. But he was not exiled. Moreover, Nuru'd-Din was still alive, enjoying very cordial relations with the Sultan. In such circumstances his intercession would surely have been sought, rather than that of Haji Adham, as Zainu'd-Din was Nuru'd-Din's disciple.

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According to Baba Nasib, Zainu'd-Din introduced a special dress for the Rishis, the *Rishi-jama.* He believes that Zainu'd-Din had seen the dress of the *hajis* in Mecca, where, because of his supernatural powers, he used to attend the Friday prayers. In Wahhab's *Futuhat-i-Kubraviya,* the dress is incidentally described in the life of Shamsu'd-Din, one of the disciples of Zainud'-Din, as: "a variegated woollen cloak, with a black and white pattern worked into it."

Before his death, Zainu'd-Din made a will requiring that after the funeral ritual his body he put in a *tabut* and placed in a corner of the cave. The disciples did as he asked. But later they found the corpse missing from the *tabut.* One night, after the disappearance of the body, one of his disciples dreamed that he desired a grave to be made in his name at the spot where they had kept his *tabut.*

Abu'l-Fazl also seems to have been impressed by the story. He writes: "For twelve years he occupied this cell (at Alish-Maqam) and towards the end (of his life) he closed its mouth with a huge stone and never went forth again, and no one has ever found trace of him."

The tomb of Zainu'd-Din, at 'Aish-Maqam is a source of inspiration for the masses of Kashmir. "This shrine", a modern scholar writes, "is much respected by the boatmen of Kashmir, who take their children (there) and cut off their first lock of hair. If this was done elsewhere the child would die or become blind".

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Zargar, Abdul Ahad (1915 —)

Abdul Ahad Zargar, born at Srinagar in 1915, is a Sufi poet.

Abdul Ahad Zargar a mystic poet, was born at Srinagar. Son of a shawl-weaver, he had no schooling and acquired a smattering of Persian informally. For a short while he worked as a darner. The family had contacts with mystics, and he received initiation at the age of fifteen. Zargar started reciting verses when he was twenty-six. He represents the school of mystic poets in Kashmiri.

Sufi poets use symbols peculiar to themselves. They talk of 'the void', 'seven heavens', 'nine entrances', the beauty of the 'unhoused', 'dots in letters', 'muqaami Mahmood', 'Shashikala', etc. Zargar himself states that he has uttered 'symbolic ghazals'; and his symbols are somewhat involved and obscure.

His imagery at times evokes horror: 'Behead thy father, commit incest with thy mother, hack thy children to pieces and hurl their flesh into the river.' What he means, probably, is that the ego should be overcome. Again, 'maintaining wakefulness is gnawing into one's own flesh.' Nevertheless, he does communicate many of his supra-mundane experiences:

> Over there is neither the holy word (kalima)
> nor Ram. I perceived His profile everywhere. I came
> away from Bawan (Mattan), got inebriated at Zevan
> and learnt that Shiva is within. O Ahad Zargar, do away with

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duality; thou wilt then visualise thyself in all completion. Sometimes it is thee and sometimes He.

His obscurity notwithstanding, Zargar frequently tries to project his mystical ideas in a romantic language: 'My rivals seem to have talked to you against me.'/ 'I left home with a hankering for thy name.'/ 'The cords of my borrowed garments are still unknotted, what is my worth?' 'With unknotted cords I am longing for an embrace.' There is an undertone of complaint in his ghazals: 'What I purchased at the cost of my life I disbursed gratis. The uninitiated are still indifferent and this is what gives me a smart.' The intensity of his mystic experience gives his verse a characteristic verve.

Zargar has also versified the legend of *Akanandun* with its allegorical theme of annihilation of the ego and its imagery of violence.

Zargar writes his ghazals with great force and vigour. He is a complete craftsman too. His imagery and metaphor, drawn from everyday activity, have considerable originality and freshness. He is not bogged down by medial rhymes into bathetic expressons but exploits fully the potentialities of this artifice to intensify the effect.

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Zauq, Sheikh Muhammad Ibrahim (1789 — 1854)

Sheikh Muhammad Ibrahim Zauq, born at Delhi in 1789, was an eminent Urdu poet and writer.

Sheikh Muhammad Ibrahim Zauq popularly known as Mian Zauq, was born at Delhi. His father, Sheikh Muhammad Ramzan, according to his family records, migrated to Delhi from his native place Shahpur, district Muzaffarnagar (U.P.) in search of protection and livelihood during the troubled years of Shah Alam II's reign, and entered the service of Nawab Lutf Ali Khan. Sheikh Muhammad Ramzan belonged to a Khatri clan, most probably converted to Islam by Hazrat Shah Ibrahim Hasan of Shoron, a village in the vicinity of Shahpur.

Zauq, in accordance with the system of education in those days, was admitted to the Maktab of Hafiz Ghulam Rasool Shauq for his early learning in the holy Quran and elementary Persian. Hafiz Ghulam Rasool was a poet and disciple of Shah Naseer, and had his own pupils also. Zauq himself in his boyhood days used to compose couplets of ghazals and take them for correction to his master. Maybe, on his master's advice he adopted 'Zauq' as his pseudonym.

Sarwar, in his *Umda-e-muntakhiba*, gives a short account of Zauq as a disciple of Hafiz Ghulam Rasool, but he subsequently turned to Shah Naseer for his advancement in the art of poetry. His first reference as his pupil appears in the 'Zamima' of *Majmua-e-naghz* (1933) by Hakim Qudratullah Qasim.

In the following years he joined the Madrasa of Maulavi Abdul Razzaq to enhance his educational qualifications and especially to study books on rhetoric in order to qualify himself as a poet and guard against technical flaws, as stated by Azurda in his *Tazkirah*. Perhaps, it was at this Madrasa that he met Maulana Muhammad Baqir (father of Maulana Muhammad Hussain Azad) and became his close friend.

Later on, in 1807, he was introduced to Mirza Abul Zafar, the Crown Prince, by one of his friends, Mir Kazim Husain Beqrar, and when Shah Naseer, the poetic guide of the Crown Prince, left Delhi, the Prince appointed him as

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his master and began to show his ghazals to him for advice and evaluation.

Zauq was a talented young man, and he composed 'Qaidas' and presented one of them to the court of Akbar Shah II. This brought him the title of Khaquani-e-Hind, in recognition of his poetic merit, from the royal court. The actual date of the event is not known.

In 1836, when Mirza Abul Zafar succeeded to the throne, Zauq presented a beautiful quasida 'Noor-e-Sehar Rang-e-Shafaq'; to commemorate the occasion and was honoured with 'Khitab' of 'Malikus Shuara'. Almost on every auspicious ceremony, Zauq composed odes in praise of the emperor in one form or the other.

He died after a prolonged illness, and was buried at Qadam Sharif, following his will. He was succeeded by his only son, Viqarud Daula Muhammad Ismail Fauq, who was executed by the British during the war of independence in 1857. His wife with two children escaped to Maler Kotla to take refuge with one of her sisters, and after sometime the family settled in Punjab.

Zauq was a good-natured man, soft-spoken and gentle-hearted. He was short-statured and his face was etched with pox marks. He devoted his life to the cause of poetry, enjoyed popularity and respect among the citizens of Delhi and in literary circles at other places. Muhammad Hussain Azad, Bahadur Shah Zafar, Zaheer Dehlvi, Anwar Dehlvi aznd Nawab Mirza Daagh figured in the long list of his disciples.

Zauq was the first man after Shah Naseer who successfully institutionalised the diction and accent of Delhi in Urdu poetry. Being associated with both the city folks and the nobles of the time along with a large number of the residents of Qila-e-Mualla, he acquired a masterly grip over the various shades of poetic idiom and expression.

For the simplicity of his language and sweetness of diction he was regarded by some of his contemporaries as Mir of his age and his quasidas combined with sophistication of scholarship and perspicuity were regarded as the best specimen of quasida-writing in Urdu after Sauda. His contemporary critics of those days speak highly of him. He was more popular in his time than most of his prominent counterparts in Delhi, like Momin and Ghalib.

He composed innumerable poems in quasida, ghazal and other forms of poetry, but never cared to compile his work in his life-time. The first edition of his *Diwan* was compiled by his three disciples - Hafiz Weeran, Zaheer Dehlvi and Anwar Dehlvi. The latter was its calligraphist. He had also written a preface in Persian comprising 15 pages. This edition was published by Matba-e-Ahmadi, Shahdara, Delhi, in 1862.

However, the edition cannot be considered a complete and authentic one in every respect. Other editions that followed were copies of the first one. Zaheer Dehlvi published a selection of his ghazals along with those of Momin and Ghalib, under the title of *Nigaristan-e-sukhan* and added some new ghazals which do not find a place in his earlier published work.

The latest edition of his poetry was prepared by Tanvir Ahmed Alvi in two volumes - the first one was published in 1967 and the second one after a few months.

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Zeb-Un-Nisa (1638 — 1702)

Zeb-un-Nisa, daughter of emperor Aurangzeb, is known for her collection of a valuable library, patronage to literary persons, and being a gifted poetess.

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Zeb-un-Nisa is known for her collection of a valuable library, patronage to literary persons, and being a gifted poetess.

Zeb-un-Nisa was born as daughter of emperor Aurangzeb and his principal wife Dilras Banu Begum on 15 February 1638 at Daulatabad. In her young age, she was educated by a Persian tutoress in the harem.

She mastered Arabic and theology and grew up to an Arabic and Persian scholar. She inherited the sharpness of her father's intellect and the family's taste for literature. She committed to memory the *Quran* and for this she was awarded handsomely by her father.

Zeb-un-Nisa wrote elegant verses in Persian, full of pathos, and composed a volume of odes and quatrains under the pen-name of *Makhfi* i.e. the concealed one. Some historians, however, doubt her authorship of the *Diwane Makhfi* as they think it could have been done by some other Makhfi—the pseudonym had been used by many poets.

Secondly, the authorship might have been inscribed to her by some grateful scholar supported by her. Mukhfi Safi-ud-din Ardbeli, for instance, translated the Arabic Great Commentary under the title of Zeb-ut-tafasir. Some 'tracts and works also unjustly bear her name'.

Zeb-un-Nisa spent most of her time in the pursuit of knowledge. She was fond of books and collected a valuable library which surpassed all private collections. She employed many scholars to produce literary works and to copy manuscripts. She also patronised many poets which compensated for Aurangzeb's dislike of poetry.

Zeb-un-Nisa was fond of gardens and she herself laid out a garden named Charbag, near Lahore, which too was the scene of her literary efforts.

Although Zeb-un-Nisa remained a spinster and led a pious life, a scandal imputes her name with an illicit love affair with Aqil Khan, a noble of her father's court. But, the story is inconsistent with the recorded history.

Zeb-un-Nisa was an ardent partisan of her younger brother Muhammed Akbar. She was in secret correspondence with him on the eve of his rebellion. When the uprise failed and her letters were discovered, she had to bear the brunt of her father's wrath. Her property and annual pension (of Rs. 4 lakhs) were attached. In those dark days, her literary studies must have lighted her captivity.

Zeb-un-Nisa passed away on 26 May 1702. Aurangzeb shed tears and ordered money to be distributed in charity for the good of his daughter's soul. He built a tomb for her remains in the 'Garden of 30,000 Trees' outside the Kabuli Gate of Delhi.

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Zeenat Mahal (Begam) (? — 1882)

Begam Zeenat Mahal was the wife of last Mughal emperor Bahadur Shah.

Begam Zeenat Mahal, a not too reputable figure during the Mutiny of 1857-58, was the daughter of an ordinary courtier, Ahmad Quli, a name which suggests Persian extraction. The date of her birth is not known. Her extraordinary beauty attracted the attention of the old Emperor Bahadur Shah, who took her in marriage in 1840 and showered all his passionate love on her to the exclusion of the Chief Queen, Taj Begam. She was moderately educated, but was very sociable. She had even contacts with the British ladies settled in Delhi.

She lived in the stirring times when even the last vestiges of the glory of the Mughal empire were in the stage of final extinction in the midst of turmoil and confusion occasioned by the uprisings of 1857. She was of an

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intriguing nature and her one ambition was to secure the succession for her son, Mirza Jawan Bakht, to the exclusion of all other claimants for the coveted honour.

She was utterly selfish and to gain her ends, she felt no scruples in stooping to the meanest crimes. She was suspected of having poisoned Mirza Fakhruddin, a claimant for succession, and also Thomas Metcalf who frustrated her plans.

It was she who persuaded the doting king, against his better judgement and inclinations, to lead the rebel sepoys, perhaps because she was disappointed at the attitude of the British authorities in regard to the fulfilment of her ambitions. But, when Bahadur Shah rejected her suggestion of appointing Jawan Bakht, as Commandar-in-Chief of the rebel army, she began to intrigue with the enemy conveying to them the reports of the activities in the Palace.

On one occasion, the rebels were so disgusted with her conduct that they threatened to take her away as hostage. But, she escaped the humiliation owing to the intercession of her doting husband.

The Begam had now become a tool in the hands of Hakim Ehsanullah and Mirza Elahi Baksh and she established contacts with Major Hudson who assured protection of life to her, her husband and her children. The helpless and hapless monarch surrendered to the British and was exiled to Rangoon. Begam Zeenat Mahal accompanied him and she died there in 1882. She could neither achieve glory for her son nor a name in the history of the great uprising.

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Zore, Syed Mohiuddin Qadri (1904 — 1963)

Syed Mohiuddin Qadri Zore, born at Hyderabad in 1904, was one of those writers who made significant contribution to the development of Urdu short-story.

Syed Mohiuddin Qadri Zore was born at Hyderabad and educated at Madrasa Darool Uloom, City School, and Osmania College. He did his M.A. in 1927 with distinction. The ruler of Hyderabad sent him to England on a fellowship in 1929, and he had his Ph.D. degree from there.

In 1930, he went to Paris and attended a course in Linguistics. Back from Europe, he was appointed in the Urdu department of Osmania University. He also discharged responsibilities as Head, Department of Urdu, and Dean of the Faculty, Kashmir University.

Zore contributed substantially to Dakkani culture and language. He had great love for the Deccan. He made utmost endeavours to preserve its tstraditions and give it a pride of place.

Zore's literary interests were wide-ranging. He was one of those writers who made significant contribution to the development of Urdu short-story. His first story 'Tilism-e-khayal', appeared when the was doing M.A. All the stories included in *Sayr-e-Golkonda* and *Golkonda ke heerey* were written against the backdrop of Golkonda's past history.

Here the purpose was to revive memories of the good old traditions. Although Zore, both in his adolescence and during his stay in Kashmir, wrote poetry, his primary interest had all along been research. His books, *Urdu shahparey* (1929), *Hubbey tarang* (1933), *Gulzar-e-Ibrahim* (1934), *Ahde Usmani mein Urdu ki taraqi* (1934) and *Dakkani adab ki tarikh* are the result of his research.

Besides these, *Kulliyate Mohmmad Quli Qutb Shah* (1940), *Hayat-e-Mir Muhammad*

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Momin (1941), *Dastan-e-adab Hyderabad* (1951), *Tazkira Makhtuat Urdu*, Vols. II and III (1951 and 1957), *Talib-o-mohni* (1957), *Maani sukhan* (1958), are notable contributions among his works. In fact, the research undertaken by Zore left a great impact on the course of Urdu literature.

Zore's Rooh-e-tanqeed, Vols. I and II (1927) has primacy among the critical works through which Urdu readers became acquainted with Western principles of criticism. His scholastic bent of mind took him close to the school of scientific criticism. His critical attitudes can be gauged from *Rooh-e-Ghalib* (1939).

Zore was the first linguist in Urdu. His commendable work, *Hindustani lisaniat* (1932), throws light on the interesting aspects of evolution of the Indo-European group of languages. In the second part of the book we find a comparative study of Gujarati, Dakkani and Hindi. His English composition, *Hindustani Phonetics*, is a significant work on linguistics.

Zore combined in himself the qualities of a poet, a litterateur and linguist. These qualities were at work in his establishment of Idara Adabiat-e-Urdu and Abdul Kalam Azad Oriental Research Institute. His eforts were also evident in the construction of a beauticul building at Hyderabad that houses Aiwan-e-Urdu.

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Zulqad Ali, Sufi Shaheb Hazrad (? — 1891)

Hazrat Abdul Jalal Zulqad Ali was one of the leading Sufi poets and scholars of Assam.

Hazrat Abdul Jalal Zulqad Ali, son of Pir Muhammad Sufi, was born at Sibsagar (Assam) in 1796 A.D. His father was in the service of the then Raja. Having completed his primary education, Hazrat Zulqad went to Dacca for higher education and studied there for five years.

Then, he went to Jaunpur and entered into the discipleship of Maulana Keramat Ali Jaunpuri, who conferred upon him the title of Sufi. Later on, he became the Murid of the world famous saint Hazrat Imdadullah Muhajir Makki, who permitted him to initiate people in all the four order, Chishtiya, Suhrawardiya, Qadiriya and Naqshbandiya.

Having returned to Gauhati the Sufi Zulqad Ali started his missionary activity at Kamrup, Darrang and Nowgong districts. He led crusade against evil practices and for the observing of the Muharram festival and taking out tazia and mourning procession were forcibly stopped.

In order to show the people right path he made speeches, wrote books and pamphlets and advised people to lead simple and pure life like the Prophet of Islam. He himself practised what he preached. He tried his best to present himself as a true Islamic model for the people to build up a new society based on Islamic traditions. Namaz, Roza, Haj and Zakat were encouraged and the people were advised to keep away from abuses, hypocrisy and other evil practices.

His book *Tariqul Haq fi Bayan-e-Nurul* Haq in Assamese but in Arabic script, is an important production as it is reckoned as one of the oldest works in modern Assamese prose, which has been published by his grandson Muhammad Saleh Kazim in Assamese script. Sufi Zulqad died in 1891 A.D. An extract from his book is given below:

'dujahanak sarge sai tar halaq loun mai.
kandi huna jadi dil lagai.
hakalore adite muhammad mustafak paida karile jai,
teok he bole khudai

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teor halagor wor nai, mai wagiyani koun kenekoi.
he mumin musalemin bhai, allahar hukum dion sunai.'
(Harken ye, O, People; I praise him who created both the worlds and created Muhammad In the beginning of all For he alone is Allah whose praises endeth no O, ye, who believes Listen ye to the voice of this ignorant man. For I chant unto you only Allah's commands).

Commencing his book with a verse (an extract from which is given above, along with its translation), the author switches on to prose to deal with many topics covering precepts from the holy *Quran* and traditions of the Prophet. He has dealt with many Islamic practices along with their spiritual contents in simple prose which was prevalent in Assam at the time of his missionary activity.

Although, it is not my intention to enter into literary criticism of his writings I produced below an opinion by Daiba Chandra Talukdar, a Assamese literature on the literary quality of the prose form used by the writer. The book is written in Assamese prose. But as he was a scholar of Persian and Arabic he has used some Persian and Arabic words as well here and there.

However, this book points out to the fact that Assamese modern prose was taking a good shape even as late as that period. We are glad to find this sample of Assamese prose after the prosaic *Kathagita* and *Katha-bhagaqata,* written by Bhattadeva in the 16th century. The prose used in this book is of a superior quality to that used in the *Orunudoi.*

Below we produce a few sentences from the book to illustrate the mystic significance of the teachings:

'Gotei bharastar majut oi kalimai nebhedile, karo nistar ei jugat nai aru kunowe muhammad rasulullah bhakti koribo khoje, ihatar bhakti micha, kiyano allahi ei nure teor paida kari kata lakh bachar bhaktar dhara bojai duniya lai prithivilai pathiyale, teor dhare bhakti nakarile kone no kenekoi bhakti pale? Hazrater nuror agote kono keoke sarja nai, teore dwara bali chahirpare gaj hastilaike sakaloke sarjile.
(Gist of the above paragraph: Herein the author gives the Islamic version of the genesis of the Universe form the Light of the Prophet Muhammad, who was the first thing to be created. As the Universe had emanated from the Light of the Holy Prophet, Worship of Allah in any other way except that shown by the holy Prophet will not benefit man. This fact highlights the importance of the Kalima (article of faith), "There is no God but God and Muhammad is His Prophet," faith in which is binding upon man for his salvation)

Besides Gauhati, Zulqad Ali's religious activities extended to Darrang and Nowgong as well. The growing population at Mangaldai (Darrang) needed a madrasah and a mosque, which were constructed by the Sufi Saheb, became the centre of propagation of Islamic teachings and is still going on.

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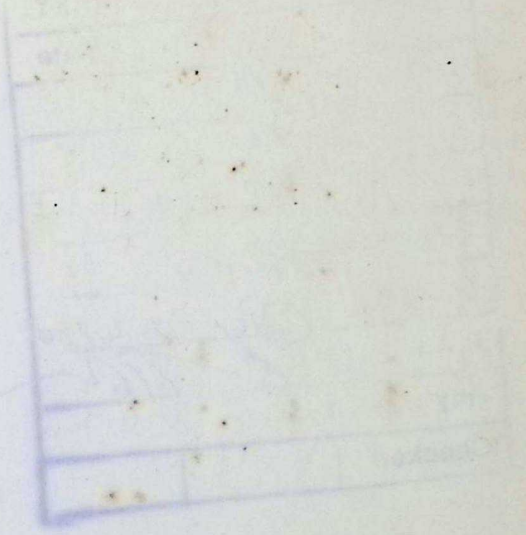

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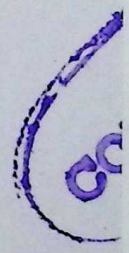
Nagendra Kr. Singh, born in Sept. 15, 1963, is an reputed Orientalist, who has written several important books and edited Encyclopaedia on oriental religion, philosophy and culture. He has done M.A. and Ph.D. and produced several research papers in journal of National and International repute. Presently, he is working as a Director of International Centre for Religious Studies.



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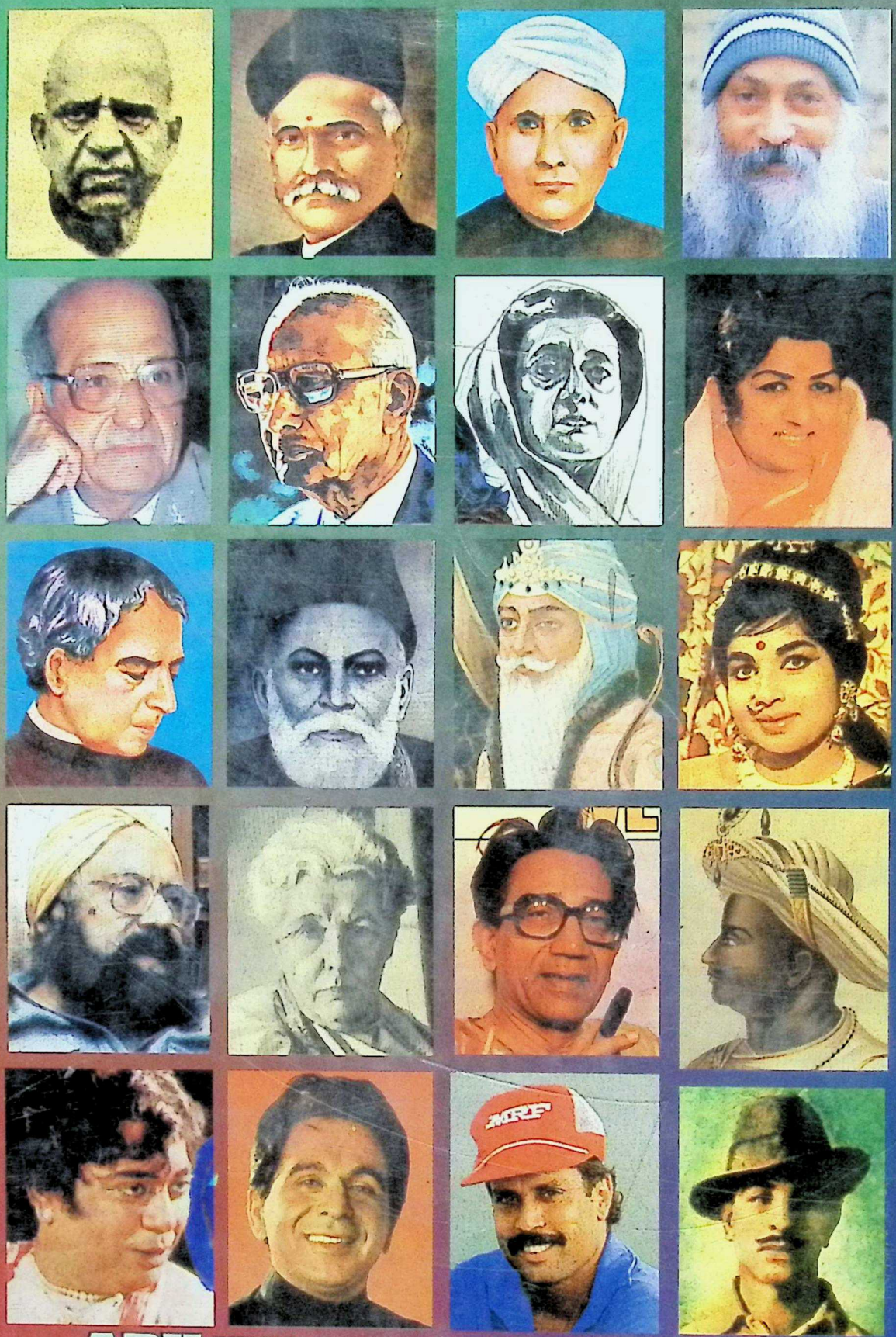

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